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The Illustrated London News, March 22, 1930.

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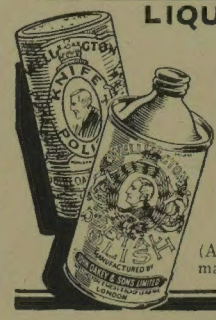
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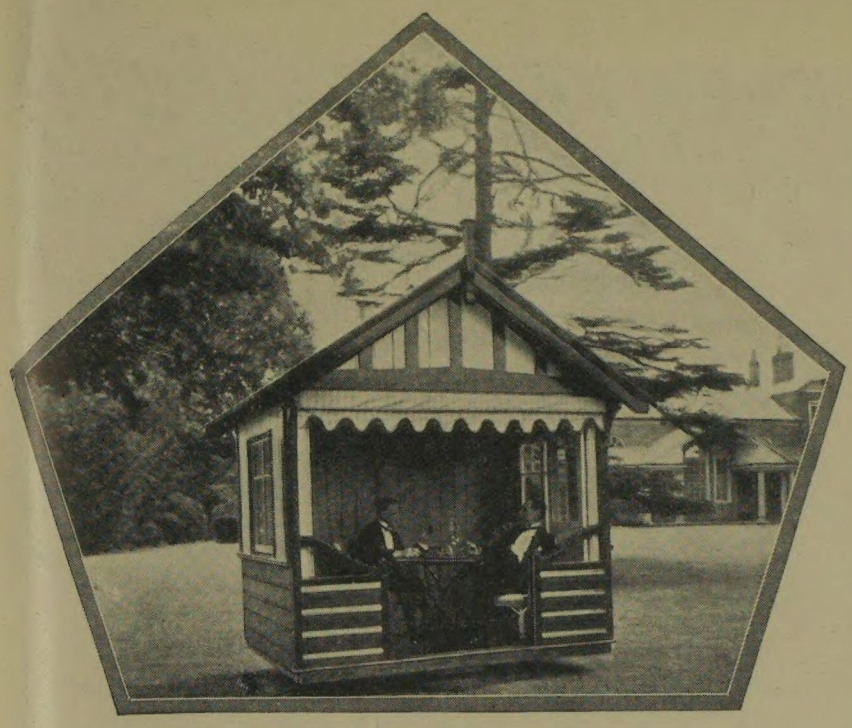
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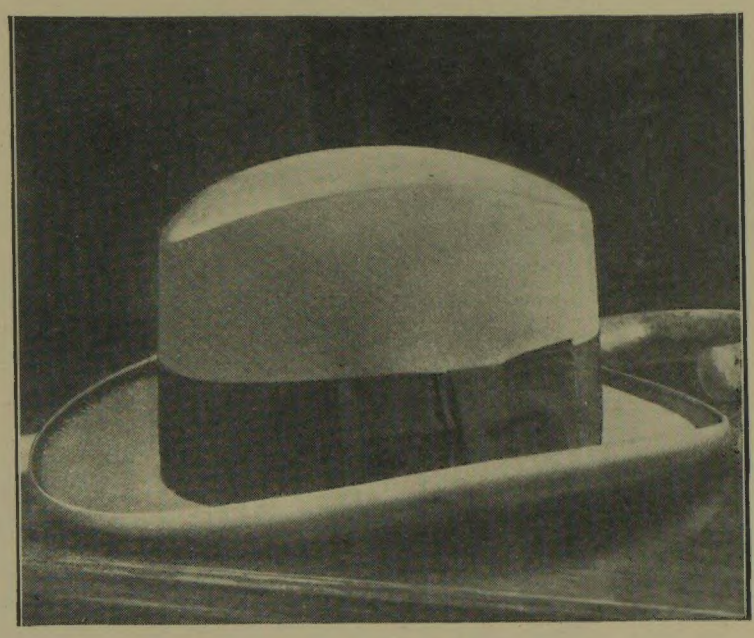
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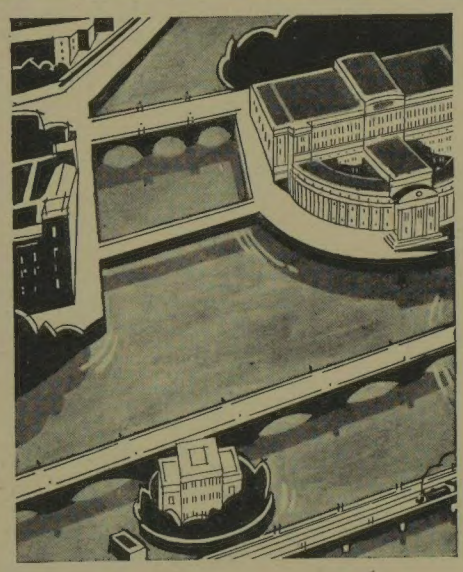
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Little white steamers are sunning themselves by the quay. One takes us past a bevy of buildings by the water. Flags are fluttering gaily, and a great steel tower runs up into the sky. That must be the famous exibition of Swedish Arts and Crafts. Then we're threading a way between lovely wooded islands.

Deep in the trees we can hear music and the faint clatter of china—Saltsjöbaden. We slip past a flock of yachts into Sandhamn, headquarters of the Royal Swedish Yacht Club. It's the Stockholm Archipelego!

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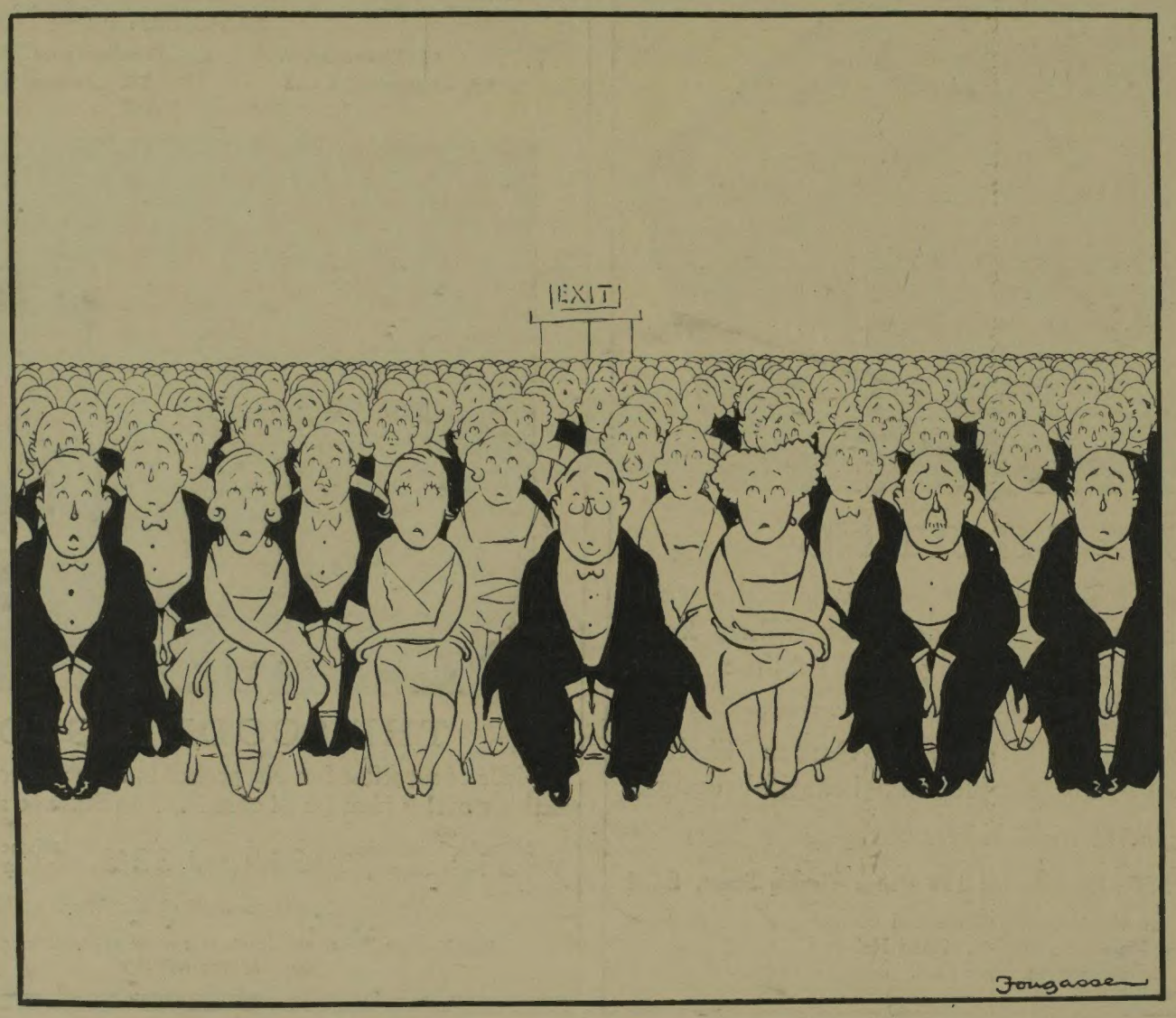
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The COUGH!!! in the Row behind
The-lecturer-uttering-on-through-eternity-without-ever-changing-the-needle
The——silly——slides
The——deadly——diagrams
The—increasing—hardness—of the—Chairs
The-yards-of-unnecessary-information-about-the-hind-leg-of-a-beetle-(or-did-he-say-'beadle')
The—Perfectly—Terrible—Hardness—of the—Chairs
and
WORST OF ALL

NO ABDULLAS!

VIRGINIA TURKISH EGYPTIAN

THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, MARCH 22, 1930.

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INSIDE AN EGYPTIAN PYRAMID NEARLY 5000 YEARS OLD: A LONG PASSAGE LEADING TO A PHARAOH'S TOMB.

In this number we publish the first part of a remarkably interesting article by Mr. Alan Rowe, Field Director of the Egypt Expedition from the Museum of the University of Pennsylvania, describing the results of recent excavations at Meydum, along with four pages of illustrations from his photographs, including the above. The great pyramid at Meydum, Mr. Rowe mentions, dates from the Fourth Dynasty (about 2930-2750 B.C.). The above photograph shows the view looking down from the main entrance of the pyramid along a sloping passage that leads to two ante-chambers, from which another passage continues upward to the actual tomb-chamber. This photograph and those given on page 463 are the first that have ever been taken inside the pyramid.

COPYRIGHT PHOTOGRAPH BY THE MUSEUM OF THE UNIVERSITY OF PENNSYLVANIA EGYPT EXPEDITION.

NEW LIGHT ON THE PYRAMID-BUILDERS.

EXPLORATIONS AT THE GREAT PYRAMID OF MEYDUM, BUILT FOR SENEFERU, FATHER OF CHEOPS, SOME 5000 YEARS AGO.

By ALAN ROWE, Field Director of the Egypt Expedition from the Museum of the University of Pennsylvania. (See Illustrations opposite, and on pages 459, 462 and 463.)

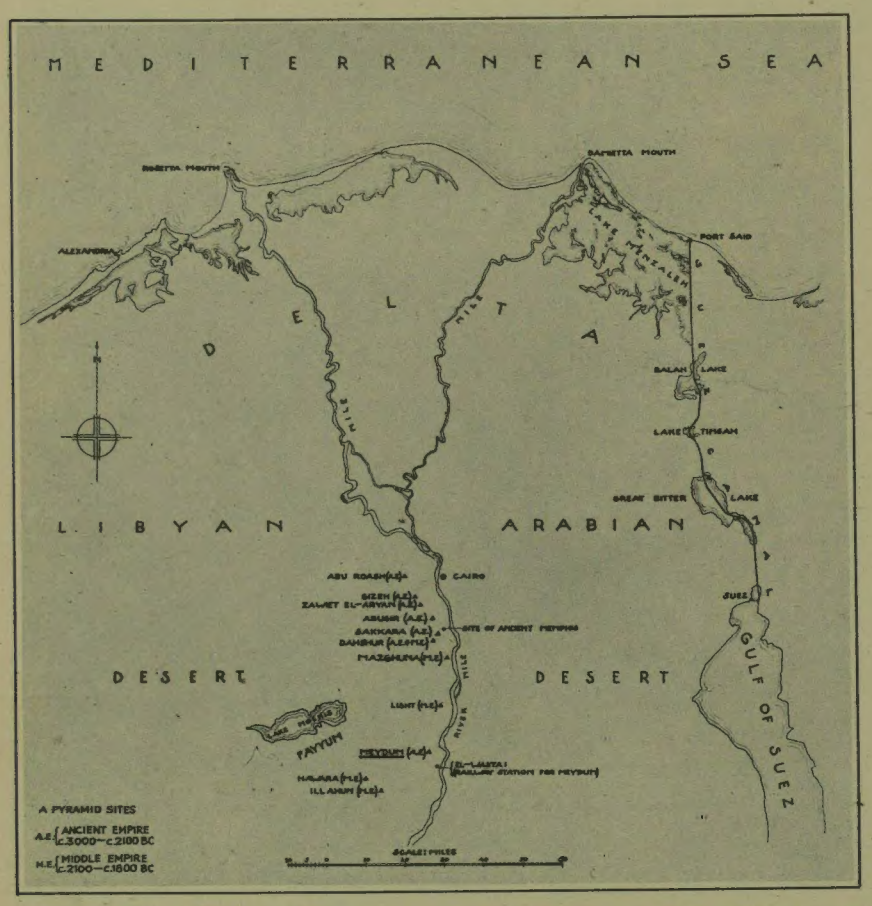
We publish here the first part of an article which Mr. Alan Rowe has written specially for "The Illustrated London News," describing the very interesting results of his recent excavations in and around the famous pyramid at Meydum. The remainder of the article, dealing, among other things, with the "great cache of mummies" to which he refers, will appear later. Our readers will remember that, on a previous expedition, Mr. Rowe made important discoveries at Beisan, in Palestine, which were last illustrated in our issues of December 8 and 22, 1928.

THE Museum of the University of Pennsylvania, which has been conducting excavations at Meydum since the beginning of November last, has recently made some interesting and important finds, the most spectacular of which is undoubtedly a great cache of mummies in a tomb near the west side of the pyramid.

THE NAME "MEYDUM."

Before going on to describe the finds, it is perhaps not out of place to say something concerning the meaning of the name "Meydum." The earliest known mention of the site is in an inscription in the Temple of Deir el-Bahari at Thebes, erected by Queen Hatshepsut during the XVIIIth Dynasty (about 1500 B.C.), where we read of the "Temple Mer-Tum (Meydum) of Thothmes I."; this temple-name, which has been altered on the wall, seems originally to have read: "Mer-Tum of Hatshepsut." *Mer-Tum* means, literally, "The Place beloved of the god Tum," so we may suppose that Tum (or Atum) was the tutelary deity of the district. (The Arabic form *Meydum* practically follows the pronunciation of *Mer-Tum* as heard in the Ptolemaic-Roman period.) Meydum is also mentioned in later Egyptian times. For example, during the reign of Akhenaten (1375-1358 B.C.) we meet with Ipy, a "count of Meydum, and scribe and overseer of the fields of the god Aten." The next known mention occurs in the Papyrus Krall of the time of King Pedi-Bast of the XXIIIrd Dynasty (745-721 B.C.), which refers to Wilheni, a prince of the citadel of Meydum, and to other people associated with the site. Piankhi, the Nubian conqueror of Egypt (720 B.C.), also mentions Meydum, for he informs us that when he sailed northwards he found that the place had shut its gates in order to prevent the conqueror from passing through them. Piankhi then sent the inhabitants an ultimatum saying: "Behold, two ways are before you; choose ye as ye will: open, and ye shall live; close, and ye shall die. My majesty will not pass by a closed city." The city immediately allowed the king to enter!

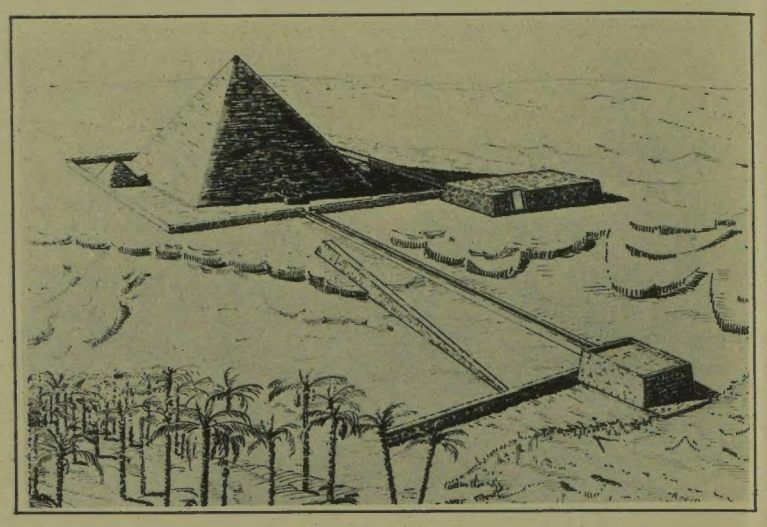
In the Greek papyri of the Ptolemaic Era, which are full of fascinating sidelights on the social life of the times, Meydum was known as Moithymis. For instance, Zenon of Philadelphia (a place not far north-west of Meydum) received a letter from a certain Iason, as follows: "I went over to Moithymis to see Leon about the ground tax which he is trying to exact on the vineyard and orchard, for five years past, at the rate of three drachmæ for each aroura. I asked him then to wait and not to sell the wine until I wrote to you. . . ." In other letters of the Zenon series (which all date between 250-239 B.C.) we learn of the "threshing floors of Inaros, a native of Moithymis"; of a vineyard of Moithymis; of an official of the same village who had sequestrated some rent, etc. Zenon was originally a landowner and general manager to Apollonius, vizier of Ptolemy II.*



NORTHERN AND MIDDLE EGYPT: A MAP SHOWING THE RELATIVE POSITIONS OF MEYDUM AND OTHER PYRAMID SITES DATING TO THE ANCIENT AND MIDDLE EMPIRES (*c.* 3000 TO 1800 B.C.)

THE MEYDUM PYRAMID.

In the Predynastic Era, some time before 3400 B.C., the people of Meydum buried their dead in hollows scooped out in the sand, while in the early part of the Dynastic Era they made small pits and chambers in the rock itself; in these pits and chambers, many examples of which have been found, the bodies are buried in a crouched position, the bodies always being on the left side, with the heads to the south—this method obtained until the end of the IIIrd Dynasty, when the position was exactly reversed, the crouched bodies then facing east, the heads to the north. But it is not until we come to the IVth Dynasty (*c.* 2930-2750 B.C.) that we find any funerary buildings of consequence at Meydum, the chief amongst them being the great pyramid, the original height of which was about 302 ft. The pyramid was built cumulatively (see diagrams on page 462); that is to say, it originally consisted of a staged building containing seven storeys, to which an additional coating was later added, increasing the number of storeys to eight. Later on still, the structure was filled out in a smooth slope from the top to the bottom, thereby making it a true pyramid in form. Much of the outer casing and some parts of the inner storeys were removed during the XIXth Dynasty or later, thus giving the pyramid its present staged appearance. On the east side of the pyramid is a small temple which was uncovered by Professor Petrie in 1891.



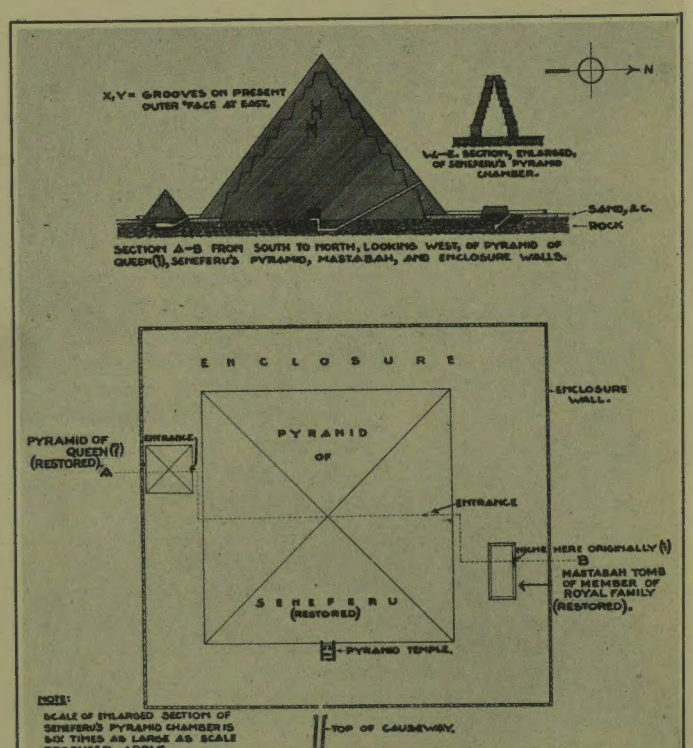
THE MEYDUM PYRAMID SITE: A RECONSTRUCTION DRAWING (LOOKING NORTH-WEST).

The drawing shows the King's Pyramid with a smaller one (known as the Queen's) to the left, and in front, at the base of the pyramid, a temple facing a long causeway leading to the valley temple (in right foreground). This valley temple has not yet been found, but is here restored after King Chephren's valley temple at Gizeh. To the right of the King's Pyramid is a large brick *mastabah*, doubtless belonging to a member of the royal family. To the left of the causeway is part of the ramp used in building the pyramid and originally extending to its summit. The pyramid is apparently that erected by King Seneferu (father of Cheops) of the 4th Dynasty and called "The Southern Pyramid, 'Seneferu-has-appeared.'" Another pyramid of Seneferu is at Dahshur, to the north of Meydum.

Specially Prepared by the Egypt Expedition of the Museum of the University of Pennsylvania.

From various inscriptions, in the form of *graffiti*, on the walls of the temple, we gather that the pyramid was made for Seneferu, the father of Cheops; incidentally, Seneferu had another pyramid at Dahshur, some distance to the north of Meydum. During the present season we have discovered two new inscriptions in the temple mentioning the name of Seneferu. Among the débris against the pyramid face, we came across many loose blocks of stone inscribed with quarrymen's marks (see page 462), most of them

[*Continued on page 500.*



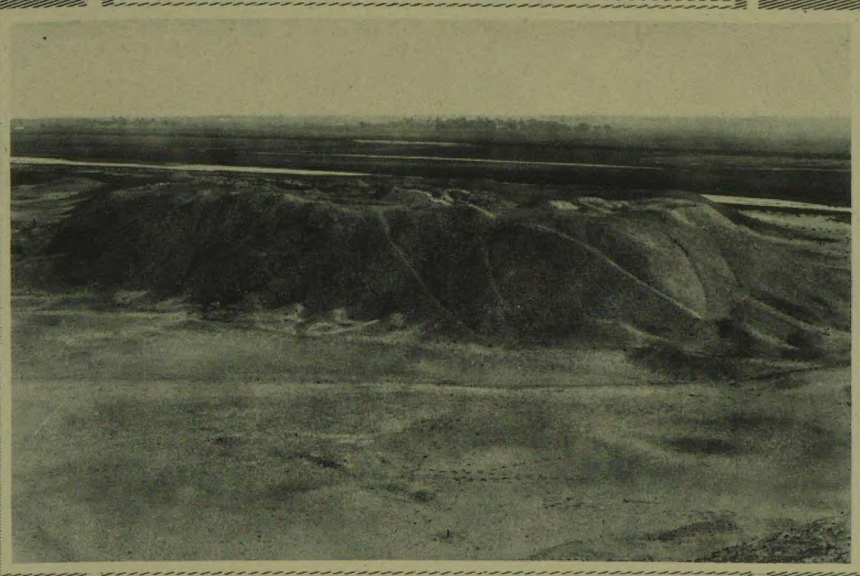
THE MEYDUM PYRAMID SITE: A GROUND-PLAN AND SECTIONAL DIAGRAM (ABOVE).

Restoration Drawing (mainly from details given by Petrie) by the Egypt Expedition of the Museum of the University of Pennsylvania.

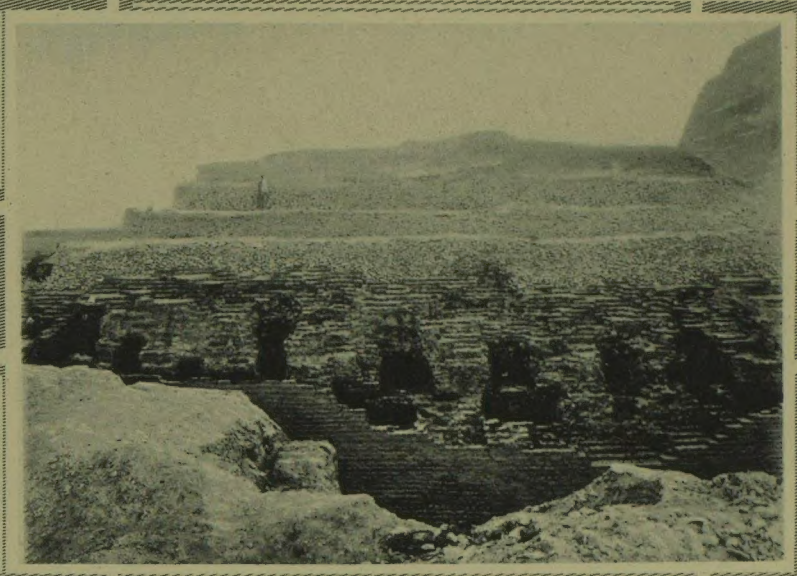
* Edgar, "Annales du Service," XX., pp. 26, 27; "Journal of Eg. Arch.," XV., pp. 118, 119.

WITH A FALSE "ENTRANCE" TO MISLEAD ROBBERS: A UNIQUE TOMB.

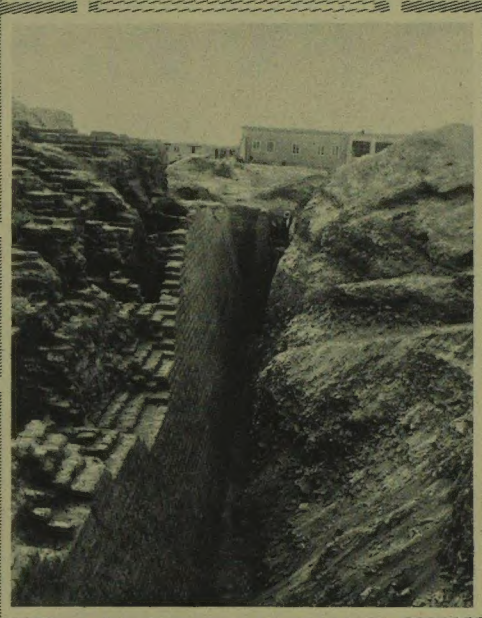
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1. BEFORE EXCAVATION: THE GREAT *MASTABAH* AT MEYDUM, AT THE NORTH-EAST SIDE OF THE PYRAMID—ONE OF THE GREATEST TOMBS OF ITS KIND IN EGYPT (LOOKING EASTWARD).



2. AFTER EXCAVATION: THE NORTH END OF THE GREAT *MASTABAH*—A UNIQUE STEPPED TYPE—SHOWING THE HIGH BRICK RETAINING WALL FOREGROUND) AND RUBBLE CORE BEYOND BUILT IN THREE STAGES.



3. THE GREAT NORTH WALL OF THE *MASTABAH* (HERE 56 FT. HIGH): A VIEW SHOWING THE DEPTH OF THE FOUNDATIONS.



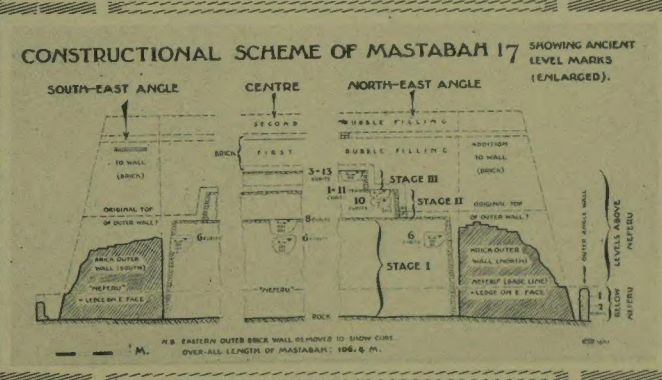
4. MADE TO MISLEAD TOMB-ROBBERS: A STAIRWAY IN THE WEST SIDE OF THE *MASTABAH* LEADING DOWN TO A "BLIND" TUNNEL BENEATH IT.



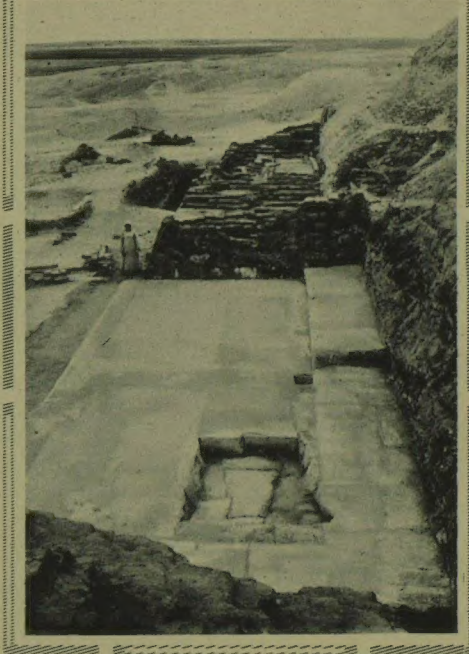
5. ANCIENT LEVELLING MARKS ON THE *MASTABAH*: "6 CUBITS"—THE LEVEL SHOWN BY A HORIZONTAL LINE ABOVE.



6. ANOTHER PART OF THE STRUCTURE DESIGNED TO MISLEAD TOMB-ROBBERS: THE MOUTH OF THE "BLIND" TUNNEL.



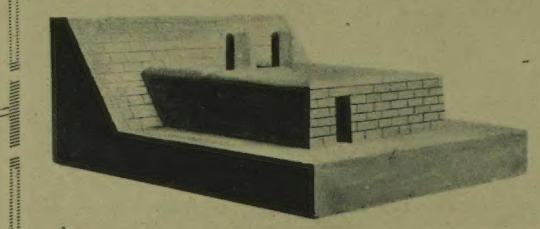
7. WITH THE POSITION OF THE "6 CUBITS" LEVEL MARK (IN NO. 5) INDICATED JUST ABOVE THE WORDS "STAGE 1": A DIAGRAM OF THE CONSTRUCTION OF THE *MASTABAH*.

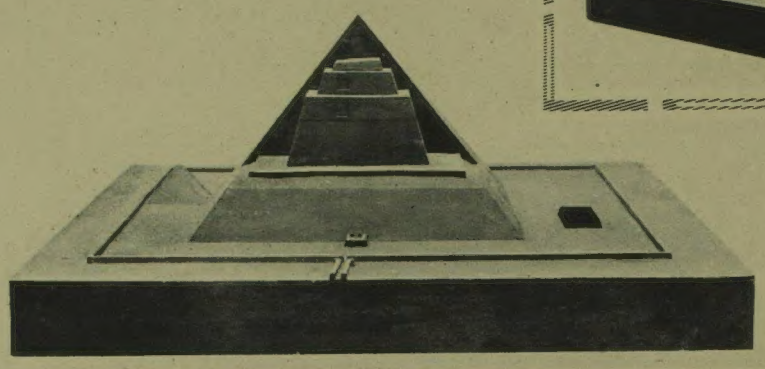


8. ORIGINALLY WALLED AND ROOFED: A CHAPEL, OR OFFERING NICHE, ON THE EAST SIDE OF THE *MASTABAH*.

In his notes on the above photographs, supplementing the details given in his article opposite, Mr. Alan Rowe writes: "(1) The great *mastabah* at Meydum, situated north-east of the pyramid, is among the greatest tombs of its kind in Egypt. This view shows the structure before we cleared it, looking eastwards over the cultivation. (The name of the owner is so far unknown.) (2) This photograph shows, in the foreground, the great brick retaining wall, and in the background the rubble core in three stages. The core was originally brick-covered. This stepped *mastabah* is unique." Of illustration 5, Mr. Rowe writes: "The marks mean '6 cubits'; the horizontal line at the top of the plaster patch is the actual level line so named." No. 7 is described as "showing the constructional scheme of the great *mastabah*, and giving details of the ancient level signs on the core of the structure. The base line for the levels is the ledge running along the east side of the *mastabah*. This base line was called *neferu*. The cubits are calculated both above and below the base line. A cubit equals 52½ centimetres (20½ inches)." Of No. 8 we read: "This chapel was uncovered by former explorers, but was cleared again by us, as it had been filled with débris. Only the floor remains."

THE "GANG" SYSTEM OF PYRAMID-BUILDING IN ANCIENT EGYPT.

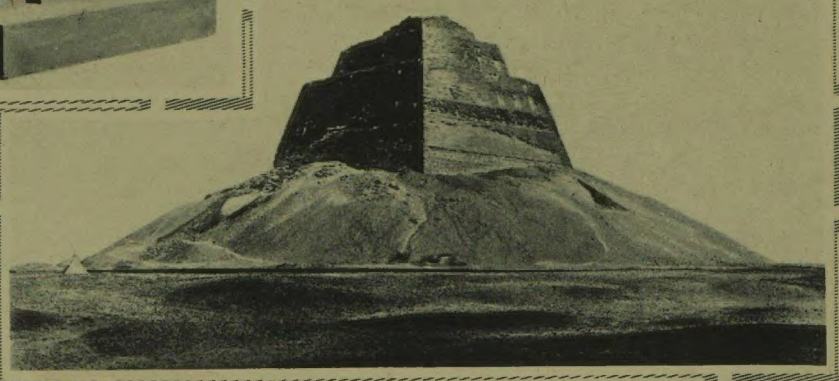




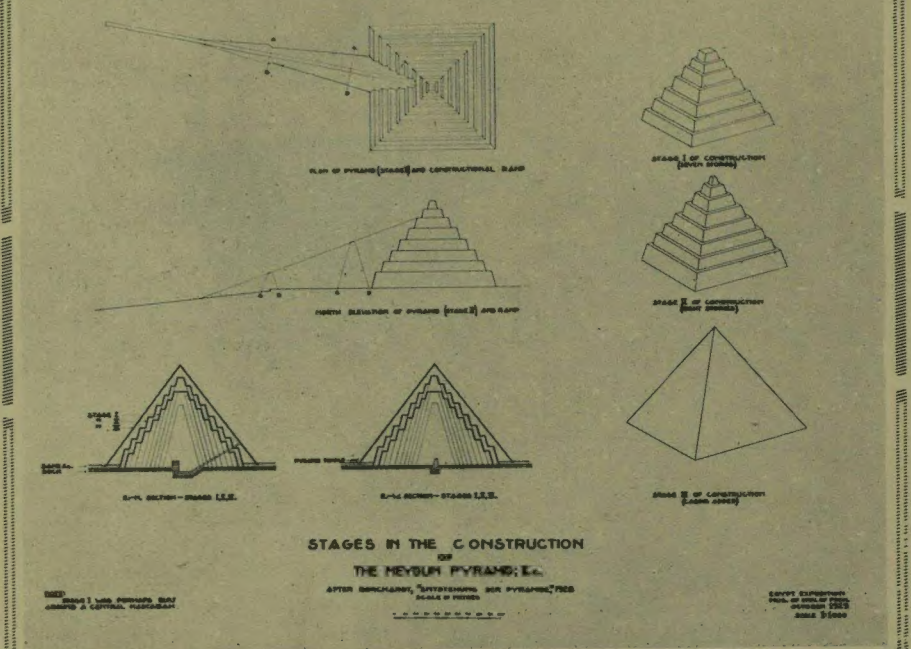
A MODEL OF THE MEYDUM PYRAMID, SHOWING (IN FRONT) THE STRUCTURE AS IT APPEARS NOW (SEE ADJOINING ILLUSTRATION), AND (BEHIND) AS IT WAS BEFORE BEING PARTIALLY DEMOLISHED.

A MODEL OF THE PYRAMID TEMPLE (BEARING SENEFERU'S NAME) ON THE EAST SIDE OF THE MEYDUM PYRAMID: SHOWING TWO *STELÆ* WITH A LIBATION ALTAR BETWEEN THEM.

THE MEYDUM PYRAMID; & ROUGH INSCRIPTIONS BY QUARRYMEN.



THE MEYDUM PYRAMID TO-DAY (REDUCED FROM THE ORIGINAL FORM: THE NORTH-WEST ANGLE—THE ENTRANCE IN THE WHITE CASING VISIBLE ON THE LOWER LEFT.



"BUILT CUMULATIVELY": THE MEYDUM PYRAMID, ORIGINALLY IN SEVEN STOREYS—DIAGRAMS ILLUSTRATING STAGES IN ITS CONSTRUCTION, AFTER BORCHARDT'S "ENTSTEHUNG DER PYRAMIDE," 1928.



A BLOCK OF STONE FROM THE MEYDUM PYRAMID BEARING THE WORD *APERU* (GANG): AN INSCRIPTION REFERRING TO ONE OF THE GANGS OF WORKMEN WHO QUARRIED THE STONE NEARLY 5000 YEARS AGO.



A HIERATIC INSCRIPTION ON THE CEILING OF THE SLOPING PASSAGE (SEE OUR FRONT PAGE): NAMES OF TWO SCRIBES, SEKERṬI AND AMEN-MES, WHO VISITED THE MEYDUM PYRAMID DURING THE 20TH DYNASTY (*C.* 1200 B.C.)



AN INSCRIPTION BY ANCIENT EGYPTIAN QUARRYMEN ON A BLOCK OF LIMESTONE FROM THE MEYDUM PYRAMID: WORDS MEANING "YEAR 16, MONTH 4 OF THE INUNDATION SEASON."

These illustrations provide some interesting pictorial explanations concerning the construction and present aspect of the Meydum pyramid, as described by Mr. Alan Rowe in his article on page 460. "It is not (he writes) until we come to the 4th Dynasty (*circa* 2930 to 2750 B.C.) that we find any funerary buildings of consequence at Meydum, the chief amongst them being the great pyramid, the original height of which was about 302 ft. The pyramid was built cumulatively; that is to say, it originally consisted of a staged building containing seven storeys, to which an additional coating was later added, increasing the number of storeys to eight. Later on still, its structure was filled out in a smooth slope from the top to the bottom, thereby making it a true pyramid in form. Much of the outer casing and some parts of the inner storeys were removed during the 19th Dynasty or later, thus giving the pyramid its present staged appearance. On the east side is a small temple uncovered by Professor Petrie in 1891." The newly found marks inscribed by quarrymen date mostly to the 16th or 17th year of Seneferu's reign.

COPYRIGHT PHOTOGRAPHS BY COURTESY OF MR. ALAN ROWE, FIELD DIRECTOR OF THE PENNSYLVANIA UNIVERSITY MUSEUM EXPEDITION TO EGYPT. (SEE HIS ARTICLE ON PAGE 460. AND FURTHER PHOTOGRAPHS ON PAGES 459, 461, AND 463.)

EXPLORING THE MEYDUM PYRAMID: FIRST PHOTOGRAPHS OF THE INTERIOR.



1. THE SARCOPHAGUS CHAMBER IN THE GREAT PYRAMID AT MEYDUM: THE NORTHERN END, SHOWING THE STEPPED ROOF, CROSS-BEAM, AND (LOWER RIGHT) MOUTH OF ENTRANCE PASSAGE FROM BELOW.



2. CLEARING THE INTERIOR OF THE PYRAMID: A MAN POSTED IN THE ENTRANCE—AT THE END OF A CHAIN OF SIXTY MEN IN THE LONG PASSAGE WITHIN—HANDING OUT A BROKEN STONE FOR REMOVAL.



3. INSIDE THE PYRAMID: THE SOUTH ANTE-CHAMBER, SHOWING (FOREGROUND) ENTRANCE TO NORTHERN ANTE-CHAMBER AND (BACKGROUND) ENTRANCE TO PASSAGE LEADING TO THE SARCOPHAGUS CHAMBER.



4. THE NORTHERN ANTE-CHAMBER INSIDE THE MEYDUM PYRAMID: A VIEW SHOWING (IN THE LEFT BACKGROUND) THE END OF THE SLOPING PASSAGE LEADING DOWNWARD FROM THE ENTRANCE (AS SHOWN ON OUR FRONT PAGE).

The above photographs, with that given on our front page, are the first that have ever been taken inside the great pyramid at Meydum, the exploration of which is described by Mr. Alan Rowe in his article on page 460. He explains there how the passages were cleared by a chain of men. "Little by little," writes Mr. Rowe, "we removed the mass of broken stone and other material which had accumulated during the last 5000 years." Of illustration No. 1, he says: "Note the stepped appearance of the roof, and the beam of wood running across the top of the chamber; see also the part of another beam on the right-hand side. These beams were used for the purpose of hauling up the coffin from the pit below. The lower beam originally extended into the niche opposite it in the left wall; it was sawn off in ancient times. The wood is heavily encrusted with salts, and is very hard and durable. No sarcophagus was found in the chamber. These photographs (Nos. 1, 3, and 4) were taken after we had cleared out the pyramid."

Copyright Photographs by Courtesy of Mr. Alan Rowe, Field Director of the Pennsylvania University Museum Expedition to Egypt. (See his Article on Page 460. and Further Photographs on Pages 459, 461, and 462.)



By G. K. CHESTERTON.

THE interesting, one might almost say amusing, idea of "The Poets on the Poets," the series published by Messrs. Faber and Faber, is described by those playful publishers themselves as based "on the impudent maxims, 'Set a Poet to catch a Poet' and 'Bards of a feather flock together.'" I am not sure that the latter motto is so exact as the former. Thus Mr. Humbert Wolfe is to write on Tennyson; and it would never have occurred to me that those two excellent bards had a single feather between them. But the former maxim is sound enough, and is well supported by the second of the series, in which an illuminating sketch of Dante is presented by Mr. T. S. Eliot.

In such cases we are all of us only picking up stray feathers here and there, as Browning picked up the eagle's feather on the heath. Mr. T. S. Eliot would be the last to pretend that he had completely plucked the eagle of Florence and Ravenna. If it is not easy to write a short book about Dante, neither is it easy to write a short article about Mr. Eliot. As he naturally picks out two or three of Dante's ideas, I can only pick out one or two of his own ideas, and the subject-matter necessarily narrows from the poet to the critic and from the critic to the critic of the critic. But all his ideas are both stimulating and subtle, including any number I have no space to estimate here. Perhaps the most outstanding matter, in a popular sense, is his very just reconstruction of the business about the story of Beatrice, as she appears not only in the "Divine Comedy," but in the "Vita Nuova." There has always been a controversy about Beatrice, and as so often happens (I grieve to say) in the controversies of the very learned, a mass of the most extraordinary nonsense has been talked on both sides. At one extreme there was the school of those who pretended that Beatrice was in the position of Mrs. Harris; or that she was, at best (to quote another great female authority), an allegory on the banks of the Nile: at any rate, hardly human enough to have ever been on the banks of the Arno. Some of them said she was a symbol standing for Theology or Divine Wisdom or some such thing; others, from colleges even nearer Hanwell, said she was an allegory of United Italy or Liberty or the League of Nations or heaven knows what. About that, especially in the case of the "Vita Nuova" (though I am not learned, and hardly even educated, touching Italian language and letters), I have not myself the shadow of a doubt. The man—or, rather, boy—who remembered with such scorching delight the fact that a little girl had nodded and smiled at him on a particular morning, and with such scorching despair the fact that she had not nodded or smiled at him on another morning, was most certainly in love. It was first love, calf-love, moon-calf-love, no doubt, but certainly human love; and if it wasn't I will be . . . I will modestly exclaim with Shakespeare, "I never writ nor no man ever loved." And that he does mean the same young woman to reappear in the "Paradiso" is obvious, not only from many phrases in the "Paradiso," but from the quite definite words at the end of the "Vita Nuova." But when the opposite extreme of criticism suggests that human love is the whole subject of both books, then, as Mr. Eliot shows, it makes even worse nonsense out of the whole business.

For the Romantics of the nineteenth century really implied that God and the Universe, Heaven, Hell, and Purgatory, were all one elaborate and rather laborious compliment to Beatrice Portinari. It is truer to say that, in the true sense, Beatrice is a compliment to God. She is lifted like flowers on an altar, or flames on a candlestick, to be an example of that earthly beauty which, used rightly, can lead us to heavenly beauty. And in this case the critics have missed the whole point of the comparison between the "Vita Nuova" and the "Divine Comedy." The point is that the first slight youthful, merely emotional story is really a sad story; it is only the completion in Paradise that is a joyful story. The former has an unhappy ending—or, rather, that most unhappy ending which consists in having no ending. It is the mere fragment of a human tragedy; it is only the religious epic that is, in the exact sense, a divine comedy. Dante is drawn as a dark and bitter spirit; but in fact he wrote the only one of the great epics that really has a happy ending.

The trouble was that the age of the Romantics was the age of the Rationalists, or those who thought they were Rationalists. Having figured as ruthless realists sweeping all spiritual visions like cobwebs out of the sky, they then suddenly became extravagant sentimentalists over some of the common or garden flowers they found growing naturally out of the earth. Having forbidden all belief in the legend of Adam and Eve, they demanded universal and absolute belief in the legend of Edwin and Angelina. They were not content with the natural sympathy we all have with such natural feelings; they really gave to them the supremacy of supernatural feelings—and (what is the real point) the *only* supernatural feelings. They did not use the coarse cant of our day; but they did, in fact, make Sex the supreme end of life for its own sake—in which they were much less sensible than the common or garden flowers. They therefore missed the whole meaning of Dante, which is that human love may indeed be a new life; but the new life must be dedicated to a supreme good as much as the old life. All other goods are only manifestations of that supreme good, and must ultimately be referred to it, as Beatrice to the Beatific Vision.

There is one comment, in this connection, which occurred to me while reading Mr. Eliot's book. The Beatific Vision is described by Dante about as well as it could be described by anybody—that is, chiefly by saying that it cannot be described at all. But Mr. Eliot has noticed, as I have often noticed, the very extraordinary effect of the ending, when, after a few grand hints (like that about a happy but forgotten dream), the poet suddenly introduces the vast but seemingly very distant simile about how Neptune must have felt when the Argo first sailed over him. At first sight it seems quite out of the picture; and yet for the imaginative it is right on the spot. Now there seem to be a number of these abrupt and abysmal irrelevancies in Dante's poetry, and, indeed, in all great poetry. They seem to be suggesting a vivid image by suddenly introducing a totally different image. Instead of saying that Beatrice looked beautiful, Dante says that he felt like Glaucus when he ate the grass that made him sea-fellow of the gods. I do not know why that dim heathen dream delights me, but it does: much more, probably, than the best direct description of Beatrice's beauty. It seems as if the sudden presentation of some quite remote vision, as imaginative as the main image, completes it and makes it convincing. There are many examples in other poets, including the rather hackneyed example of Keats, when he broke off a reasonably intelligent discourse on the nightingale to talk about perilous seas and magic casements, with which nightingales have nothing whatever to do. Like Dante, he had got beyond himself, and irrelevancy was the only expression of imagination. But there is something else in it relevant to Mr. Eliot's thesis. This summoning of remote symbols, this calling of spirits from the vasty deep, like the sea-green Glaucus into the presence of Beatrice, does suggest something involved in the theology of the matter. It suggests that *all* beautiful images are shadows of the one real beauty, and can be, in a sense, shifted or interchanged for its service. It prevents *mere* fixed idolatry of one shadow in one mirror, as if it were the origin of all. Beatrice is to be loved because she is beautiful; but she is beautiful because there is behind her a many-sided mystery of beauty, to be seen also in the grass and the sea, and even in the dead gods. There is a promise in and yet beyond all such pictures; and the poet can see grass or the great sea or the great ship going over it, hearing a sort of whisper: "Thine eyes shall see the King in his beauty."



THE SUDDEN DEATH OF THE EX-DICTATOR OF SPAIN: THE LATE GENERAL PRIMO DE RIVERA, MARQUÉS DE ESTELLA, A GREAT SPANISH PATRIOT.

General Primo de Rivera, who became Dictator of Spain in 1923, and resigned the Premiership on January 28 last, died suddenly of heart failure on March 16, in an hotel in Paris. He was born at Jerez in 1870. At fourteen he entered the General Military Academy, and was gazetted a second lieutenant in 1888. During his military career he saw much service in Morocco, Cuba, and the Philippines. In 1913 he was promoted to Major-General, and in 1916 was Military Governor of Cadiz. In 1922 he became Captain-General at Barcelona, and began to take an active part in politics. His famous *coup-d'état*, which brought the Military Directory to power and placed him at the head of affairs, was effected on September 13, 1923. His greatest work for Spain was his solution of the military and political problem in Morocco, where he assumed command himself and retrieved the situation, eventually converting disaster into victory. Personally, he was of a genial disposition, and very popular with the mass of the Spanish people.

'HOW THE ANCIENT EGYPTIANS DID THE THINGS WE DO TO-DAY." Owing to pressure on our space, we are compelled to postpone the publication of the fourth of Mr. S. R. K. Glanville's articles. It will be given in our next issue.

"RED THURSDAY" IN NEW YORK: COMMUNISTS DISPERSED BY POLICE.



A PROHIBITED COMMUNIST "UNEMPLOYMENT" PARADE IN NEW YORK BROKEN UP BY A CHARGE OF MOUNTED POLICE: THE SCENE IN UNION SQUARE DURING THE DISTURBANCES.



A RIOT IN WHICH TWO POLICEMEN WERE INJURED WITH PAVING-STONES AND A DOZEN COMMUNISTS GOT BROKEN HEADS: AN INCIDENT OF THE CHARGE, SHOWING A RIOTER (LEFT FOREGROUND) TRYING TO GRAB A MOUNTED POLICEMAN'S TRUNCHEON.

A clash between police and Communists occured in Union Square, New York, in connection with one of the "unemployment" demonstrations organised by Communists, in various American cities, on March 6 ("Red Thursday"). The Commissioner of Police had previously authorised speech-making by Communist leaders on their promising to end their meeting at 3 p.m. and hold no parades. After an ineffectual effort to start a crowd of about 4000 people singing the "Internationale," the Communists proceeded to make inflammatory speeches. The leaders then went to the Commissioner again and demanded permission to parade to the City Hall. He refused, but offered to send them in a police car, warning them that if they attempted a parade they would be arrested for inciting to riot. They defied him by summoning their followers to march. Mounted police then charged into the procession and broke it up. Some demonstrators tried to storm a house in Union Square which the Commissioner was using as his headquarters, but they were soon captured. The riot was all over in about twenty minutes. Two policemen were injured with paving-stones, and about a dozen of the rioters had their heads broken. Three of the Communist leaders were arrested. A few days before this affair, some disturbances had taken place in Chicago, Philadelphia, Cleveland, and Los Angeles. It was reported that there was wild talk of a "Red" uprising, but at the same time it was asserted that, in point of fact, the Communist strength in the States was insignificant.

BOOKS OF THE DAY.

RECENTLY news from the East, especially India, has hardly been such as to induce a mood in which one delights in tales of oriental travel. At the moment, in fact, there seems to be something inappropriate in the note of enjoyment sounded in such a title as "EAST FOR PLEASURE": The Narrative of Eight Months' Travel in Burma, Siam, the Netherlands East Indies, and French Indo-China. By Walter B. Harris, F.R.G.S., F.S.A. With thirty-two half-tone Plates (Edward Arnold; 21s.). The author has, indeed, written one of the most entertaining, as well as discerning, records of a holiday journey that I have ever come across. His way has lain, moreover, through some of the most picturesque regions of the East, including Bali, which he calls "perhaps the strangest and most beautiful of all islands," and the architectural wonders of Annam and Cambodia.

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At the same time, Mr. Harris by no means neglects the graver side of Eastern affairs, and it is on this side of his work that I will touch for a little while, asking readers to take its lighter attractions on trust. "A narrative such as is this book," he writes, "would be incomplete without mention of the great problems that lie ahead—the awakening of the spirit of Nationalism; Administration; and Education among Eastern peoples. Europe has much to learn and something to forget. The East has much to learn, much to be thankful for, much to forget and not a little to forgive. The keynote of successful policy in the future will be the recognition of legitimate Nationalism, a guiding hand on the thorny path of Independence; the forging of new ties, more binding and more permanent than those of actual dominion; and, above all, sympathy. . . . 'There is no Yellow Peril'; only the realisation by many millions of people of different races and religions that they have been deprived of some of their inheritance."

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This last allusion indicates that in the above remarks Mr. Harris is referring, in particular, to the Far East, but he mentions in his preface that before going thither he made a short tour in British India. Although there is no chapter on India in his book, there are several incidental passages about that country. Thus, for example, he contrasts the difference in the relations between the "white man and the brown" in India and in Malaya. "The absence of race dislike in the Malay States," he says, "brings the whole problem forcibly before the traveller. Why, if the Englishman can live on cordial terms in Malaya with Malay, Chinese, and Indian alike, does India itself remain the nightmare that it is—the embodiment of mistrust and ill-concealed hate, of cringing fear on one side and misplaced arrogance on the other, to the detriment of all concerned? . . . The further East the traveller proceeds, the less tense the situation becomes. British India is the great stumbling-block, for it is there that East and West meet, there that the shock of the collision is felt. . . . In India the flow of Western thought and Western civilisation beats upon the barrier-reef of Asia. In colour, in customs, in tradition, in religion, in everything except geographical position, India is farther 'East' than the rest of Asia."

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In all his references to India Mr. Harris dwells on the social and racial, rather than on the political, nature of the problem. The subject crops up again, by way of comparison, in his account of Dutch rule in Java and the question of mixed marriages. "The Anglo-Saxon peoples," he writes, "with their race prejudice to colour, are shocked, or pretend to be, at the contravention of their own standards, though British India is not by any means blameless in this respect. There the lot of the Anglo-Indian, or Eurasian, is deplorable. . . . At all events, the Dutch do not visit the sins of the fathers upon the succeeding generations as we do. . . . In Java the Dutch know that their children by Javanese wives will not be handicapped. . . . In the Dutch East Indies there is no disability to the children. In India their fate is tragic."

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Mr. Harris declares that probably three-quarters of the officials of the Dutch administration have traces of intermarriages with Javanese. "It is principally through them (he continues) that native unrest can be most successfully combated, and is being met to-day. . . . In their manners, their customs, and their education they are Europeans, often with a strain of genius inherited from the highly civilised native race of which the blood flows in their veins. . . . The great gulf between East and West is not easily bridged. It never will be as long as the West displays unreasonable arrogance and exaggerated race distinction. The Dutch have shown neither." To many people, probably, Mr. Harris's opinions will sound a trifle heterodox, if not subversive.

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The political side of the Indian problem, from the point of view of those Nationalists who are working for Dominion status for India within the Empire, is fervently discussed in "INDIA—PEACE OR WAR?" By C. S. Ranga Iyer. Member of the Indian Legislative Assembly and Author of "Father India" and "India in the Crucible." (Harrap; 7s. 6d.). Events are moving rather too fast in India at present, perhaps, for any book advocating any particular policy to keep pace with them, but this work is valuable, at any rate, as an Indian view of past events that have led up to the present situation.

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In his concluding paragraph, urging England to save India for the Empire, in the same way as she did South Africa, the author turns for a moment from political to racial considerations. Cleverly—almost slyly—he lays the onus of the racial argument on the broad shoulders of Mr. Baldwin. In the House of Commons last November, he recalls, Mr. Baldwin spoke of the great prehistoric race of the Aryans in Central Asia, one branch of which moved westwards, founded Athens and Rome, and made Europe; while the other went south and crossed the Himalayas. "As an historic fact," said Mr. Baldwin, "ages ago there stood side by side in this ancestral land the ancestors of the English people and the ancestors of the Rajputs and of the Brahmins. And now, after æons have passed, the children of the remotest generations from that ancestry have been brought together by the inscrutable decree of Providence to set themselves to solve the most difficult, the most complicated, political problem that has ever been set to any people of the world."

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Another contribution to the Indian controversy is made in a little book called "REVOLUTION IN INDIA?" By John Dellbridge (Morley and Mitchell Kennerley, jun.; 2s. 6d.). This writer, who adopts a somewhat slangy tone, outlines a plan of Dominion Government with a separate Parliament for each Indian Province. "You would find this scheme," he writes, "strenuously opposed by the yappers, who would see themselves drowned in a rising tide of sanity. . . . Incidentally, Mr. Gandhi's All-India Congress no more represents all India than the Grand Council of Our Dumb Friends' League represents the people of Great Britain. But never mind that for the moment. He wants self-government. All the yappers want self-government. Let them have it. But see that those who have not bellowed for it get treated on equal terms with those who have. If the yappers object, they will be giving themselves away with both hands."

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In the matter of Dominion Status there may be certain analogies to be drawn between the hopes of India and the experiences of South Africa. There is another slight link between the two countries in the fact that "Mahatma" Gandhi, as we learn from Mr. Iyer's book mentioned above, before becoming a political leader in India, "had led a life of perpetual struggle with the white settlers in South Africa." This brings me to a very interesting biography of the man now at the head of affairs in the latter country, namely, "GENERAL HERTZOG." Prime Minister of the Union of South Africa since 1924. By L. E. Neame. Illustrated (Hurst and Blackett; 18s.). The interest lies, not only in the development of a strong and independent personality, but in the presentation of a side of political thought in South Africa which is less familiar to English readers, I suppose, than that which finds its spokesman in General Hertzog's great opponent, General Smuts.

. . . . . .

Since the Imperial Conference of 1926 in London, which General Hertzog attended, his attitude towards the British connection has been considerably modified. "Hertzog," we read, "returned to South Africa triumphant. 'The old British Empire,' he said at the Paarl, 'which existed in the past, as a result of what the Imperial Conference has done exists no longer. The old Empire was a dominating State under which we and the other Dominions had to submit, and did submit, for years. Of the old Empire nothing remains. All that remains is a free alliance. The seven nations in that alliance—England and the six Dominions—co-operate together as friends, in other words, as it were, to form their own League of Nations.' And this status closed, as far as Hertzog was concerned, the question of secession. . . . So at last Hertzog, the enemy of Empire, accepted the British Empire—when it had ceased to be an Empire."

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In his final chapter, Mr. Neame draws a contrast between the political principles of South Africa's two most prominent leaders. "Upon purely South African domestic issues," he writes, "there is little conflict between Hertzog and Smuts, beyond the contrasts temporarily stressed for party purposes. The fundamental difference between the two statesmen lies in their attitude towards the British connection. Making allowances for the modifications which time imposes on political thought, the contrast to-day is what it was in 1912, or even earlier. 'South Africa First' is a slogan as acceptable to Smuts as it is to most South Africans. But as interpreted by Hertzog it becomes 'South Africa Alone.' The difference is one of range of vision in statesmanship. Smuts looks farther ahead then his triumphant rival. He gazes out over all South Africa, and thinks of the part the Union might play in its future. Hertzog sees the Union and nothing but the Union. . . . Nor can Hertzog's party, which is composed almost exclusively of Dutch people, be as non-racial as that of Smuts, who relies upon both Dutch and English support."

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In this connection it will be appropriate to say a few words about a little paper-covered book called "WHITE AND BLACK IN AFRICA." A Critical Examination of the Rhodes Lectures of General Smuts. By J. H. Oldham (Longmans; 2s.). Although the author finds himself on several points "in acute disagreement" with General Smuts, his criticism is, on the whole, sympathetic. "What is needed," he writes, "is a far-sighted policy which will aim at the economic development of the great resources of the territories in question on scientific lines, in the interests of the native inhabitants, the immigrant European and Indian communities, the Empire, and the world; and at the same time promote the physical, intellectual, moral, and social advance of the African people." In conclusion, Mr. Oldham says: "Viewed as a problem of human relations, General Smuts is not far wrong in maintaining that 'the question of white and black on the African continent is going to be the most interesting and enthralling problem of the twentieth century.'" India, I think, will run it close.

C. E. B.



AN OLD-TIME FRANCO-AMERICAN NAVAL DUEL: "THE FRENCH FRIGATE 'INSURGENT' (CAPTAIN BARREAUT) STRIKING HER FLAG TO THE AMERICAN FRIGATE 'CONSTELLATION'"—AN ACTION FOUGHT ON FEBRUARY 19, 1799.

The Naval Conference has lent interest to everything maritime, including old and long-forgotten sea-fights. "It does not seem to be generally remembered," writes the artist in a note on his picture, "that the United States fought a vigorous naval war against France for 2½ years, commencing July 7, 1798, and ending February 3, 1801." It was due to French ships, during war between France and England, interfering with neutral American traders. The "Encyclopædia Britannica" says: "American frigates were authorised to capture French vessels guilty of depredations on American commerce. . . . The war never went beyond a few sea-fights, in which the little American Navy did itself credit." In the action here illustrated the U.S. "Constellation" (on the left) was commanded by Captain Thomas Truxtun. During the next year, 1800, while still commanding the same ship, he fought the French "Vengeance" and drove her into Curaçao.

From the Painting by Charles Robert Patterson, of New York. Reproduced by Courtesy of the Beck Engraving Company, New York.

THE REALM OF FLIGHT: TRAGEDY; INVENTION; AND NAVAL AVIATION.



HOW THE BODIES OF LIEUT. EIELSON AND MR. EARL BORLAND WERE FOUND: THE FIRST PHOTOGRAPH OF THE DIGGING OPERATIONS BESIDE HIS WRECKED AEROPLANE IN SIBERIA—(ON RIGHT) TWO SEARCH MACHINES AND ANOTHER PART OF THE WRECKAGE.

As noted under a portrait of Lieutenant Eielson in our issue of February 1, his wrecked aeroplane was found near the mouth of the Anguem River, in Siberia. He and his mechanic, Mr. Earl Borland, met with disaster while flying from Teller, in Alaska, with supplies for the motor-ship "Nanuk," ice-bound off Cape North. Search was made for the two airmen, and the above photograph is one of the first to reach England showing digging operations in the deep snow on the scene of the crash. Mr. Borland's body was found near the engine, and a week later, after interruptions by storms, the body of Lieutenant Eielson was discovered about 50 yards away. Both were taken in Commander Slipenoff's aeroplane to the "Nanuk," and six aeroplanes (Russian, Canadian, and American) there awaited favourable weather to form a funeral cortège to Alaska, where Mr. Borland's widow and two children live, and Lieutenant Eielson's father was staying to learn the result of the search.

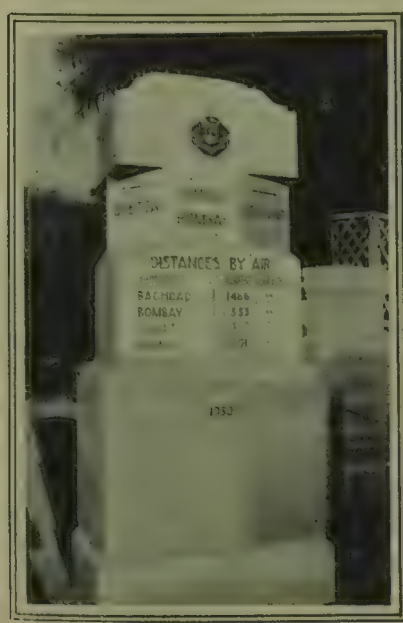


NEW MECHANISM FOR THE AERIAL POSTMAN: THE ADAMS AIR-MAIL PICK-UP AND DELIVERY DEVICE IN OPERATION.

The Adams Air-Mail Pick-up and Delivery Device, illustrated in the above photographs, is a new American apparatus, invented by Dr. Lytle S. Adams, of Seattle, Washington, enabling aeroplanes to collect and deliver loads while in full flight, by means of automatic traps, in a single simultaneous operation. These photographs were taken during a recent demonstration of the device, at Hoover Field, before representatives of the U.S. Post Office and Department of Commerce. The inventor is explaining the mechanism. The mail-bag for delivery is released from a trailing steel cable (suspended from the aeroplane) when it enters the mouth of the trap, which also guides the cable to the other mail-bag to be picked up from the point of the trap.



INSIDE THE DEVICE: (L. TO R.) DR. ADAMS, ITS INVENTOR (DEMONSTRATING THE OPERATIONS), MR. CLARENCE M. YOUNG, AND MR. WARREN IRVING GLOVER.



A NOVEL AIR "MILESTONE" AT KARACHI, ON THE INDIAN AIR-MAIL ROUTE.

This air "milestone" was recently erected at Karachi. At the top are arrows pointing towards Quetta, London, Bombay, and Baghdad. Below are distances by air—London, 4093 miles; Baghdad, 1486 m.; Bombay, 553 m; Quetta, 382 m.; Delhi, 691 m.



THE BRITISH NAVY'S LATEST GIANT AIRCRAFT-CARRIER PUTTING TO SEA FOR THE FIRST TIME: H.M.S. "GLORIOUS" LEAVING DEVONPORT FOR HER TRIALS AFTER CONVERSION FROM A CRUISER.

It was announced recently that the new British aircraft-carrier "Glorious" (Capt. D. F. Moir) will join the Atlantic Fleet on March 29, until she leaves in June to replace her sister-ship, "Courageous," in the Mediterranean Fleet. The Senior R.A.F. Officer in the "Glorious" is Wing-Commander B. L. Huskisson. This ship is the third and last of the large cruisers of the "Furious" class which have been converted into aircraft-carriers. The cost of converting the "Glorious" is said to have been about £2,000,000. The work was begun at Rosyth, but, on that yard being closed she was towed to Devonport. She completed to full crew at Devonport on February 24. The "Glorious" was originally built by Messrs Harland and Wolff at Belfast. A four-page panoramic drawing of the interior of her sister-ship, "Courageous," appeared in our issue of January 25 last.

"MASTER STRIPES" IN HIS NATIVE WILD: A TIGER IN THE JUNGLE.



BREAKING COVER: A REMARKABLE PHOTOGRAPH OF A TIGER AS SEEN EMERGING FROM THE JUNGLE INTO OPEN VIEW · AN EPISODE RIVALLING THOSE IN THE FILM "HUNTING TIGERS IN INDIA."

Tigers are always interesting, of course, but just now the subject is especially topical, when everyone is talking of Commander Dyott's great film at the Palace Theatre—"Hunting Tigers in India." The fine photographs given on this and the opposite page present a striking contrast between the conditions in which these animals live, on the one hand, in freedom as lords of the jungle, and, on the other hand, in captivity as the prisoners and playthings of man. The large photograph on the left-hand page will recall, to those experienced in tiger-shooting, that thrilling moment when the great beast breaks cover and comes out into the open. A good description of this sport, with valuable practical advice, is to be found in Colonel A. E. Stewart's book, "Tiger and Other Game," published a year or two ago by Messrs. Longmans. "Beating for tiger," he writes, for the benefit of the novice, "is an art; read all you can about it, and make

[Continued opposite.

"MASTER STRIPES" AS A "ZOO" EXHIBIT: TIGERS IN CAPTIVITY.

Upper Photograph by Miss Alice Schalek.



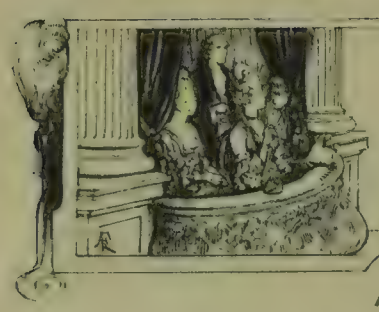
THE TIGER GARDEN IN MYSORE: A LARGE OPEN SPACE, WHERE THE ANIMAL CAN ROAM FREE, IN THE GROUNDS OF THE MAHARAJAH'S PALACE.



DREAMING OF LIBERTY? A SPLENDID SPECIMEN OF TIGERHOOD, WITH A CUB (PARTLY HIDDEN ON THE RIGHT), TAKING A SIESTA ON THE BOUNDARY OF AN ENCLOSURE.

Continued.]

careful observations of every beat you have, whether successful or not. The object of the beat is to rouse the tiger and manœuvre him *slowly* up to your machan from the place where he is sleeping near his kill." The two illustrations on the right-hand page show some splendid specimens of tigers in captivity. The upper one was taken by Miss Alice Schalek during a tour in India. In an article (contributed to the German magazine, "Die Dame") describing the courts of various Indian rulers, she writes: "The finest tigers in India, from the wonderful 'Zoo' of the Maharajah of Mysore, are let out of their cages to please the Maharajah's guests. The keepers release them unwillingly, as the tigers will not return until next morning, driven by hunger. The keeper maintains that the tiger can no longer cross the ditch that separates him from us, having been a year in captivity. The tiger leapt on to a tree, but showed no interest in us spectators."



The World of the Theatre.

By J. T. GREIN.



"TRADUTTORE—TRADITORE."—A BUNCH OF GOOD PLAYS.

THE old saying *traduttore — traditore* (translator—traducer) all too often comes true, and it applies more particularly to plays. Undoubtedly there are still too many translators of the kind who, when in dilemma, go to the dictionary and trust to a lucky dip. Lately I went over various American translations of foreign plays. You know that in America the Copyright Acts are very loose where foreign work is concerned. Like Molière, the American translator *prend son bien où il le trouve*. Hence many people who have but the slightest equipment for translating good work lay hold of it and drape it in a language of their own—often with lamentable results. Their grammar is faulty, the infinitive mostly split, the meaning of words distorted, the choice of equivalents naïve. Even the great have suffered from this piratical process of bad renderings by the incompetent. There are Ibsen translations which are abominable; there are Americanised (and published) versions of French plays which convey the subtlest meanings of their style in such baldness of language that one thinks of a schoolboy's copy-book work. There is no law against these *traduttori*.

But the greatest surprise in this direction came lately from a book of plays in which a very fine esoteric drama of German origin was published. This play was to be produced in London, and the producer, a very capable linguist, set to work to plan its projection. But as he proceeded to dive into the play he found that the subject became more and more hazy and inexplicable. Some scenes, some sayings, bore no correlation to the plot; pore as he would, he could make neither head nor tail of them. At length, feeling mazed, and in despair how to make his actors understand what the author (read, translator) meant them to say, he sent to Germany for the original. And, lo and behold! the scales fell from his blinkered eyes. The translator, without acknowledgment, had taken any amount of liberties with the text. He had transposed scenes from one act to another; he had interchanged the dialogue from one character to another without rhyme or reason; worst of all, he had changed the esoteric meaning of the play by laying the crucial sentence—the *envoi*—on the lips of a man, whereas in German it was, as it were, the key of the situation to be voiced by a woman. Had this producer stuck to the American version, the English audience would have sat open-mouthed, puzzled by a riddle the solution of which was beyond human power. Fortunately, he could apply the stitch in time. But imagine the effrontery of it, the wilful distortion! If he, trusting to the translation, had let it pass, it would have been disastrous and held up the author to contumely. And this example is but one of many. Time after time I am faced with enigmas when I read these American translations, and, as the evil cannot be stemmed because the law allows this kind of literary piracy, I can but warn those in the World of the Theatre who study the drama in translations to fight shy of an *Ersatz* which, to put it mildly, is an injustice alike to the original author and the public who pay their good money in return for spurious coin.



"A NIGHT LIKE THIS," THE NEW BEN TRAVERS FARCE AT THE ALDWYCH THEATRE: CLIFFORD TOPE (MR. RALPH LYNN) COMES TO THE RESCUE OF MICHAEL MARSDEN, THE POLICEMAN IN PLAIN CLOTHES (MR. TOM WALLS).

From left to right are Mr. Gordon James, as Knee, the butler; Mr. Tom Walls, as P.C. Michael Marsden; Mr. Louis Bradfield, as Craggy; and Mr. Ralph Lynn, as Clifford Tope.

Among all the fresh ventures of the past few weeks, one of the most interesting has been the entry of two women into the ranks of the theatre managers. Miss Dorothy Cheston, with a soundness of judgment that augurs well for her future success, nailed her colours to the mast at the Criterion with a revival of "Milestones," a charming production, worthy of a great play. Mrs. C. B. Cochran, with truly feminine courage, was more daring, for it was an audacious experiment to bring a play with a whole woman cast to the West End. Nevertheless, her belief in "Nine Till Six" was entirely justified, for the unity and harmony of the sixteen women players at the Apollo is no less remarkable than that of the all-male cast which figured in Basil Hastings' "New Sin" in 1912. Moreover, apart from its lively, well-observed, and human picture of life behind the scenes in a dress-making establishment, the play contains one episode as intensely dramatic and moving as anything seen for some time on the London stage. Yet another woman has also made a considerable mark, this time as dramatist and actress. In "Charles and Mary"—first produced at the little Everyman Theatre, Hampstead, and now transferred to more ambitious surroundings at the Globe—Miss Joan Temple has not only written a feeling and often delicately moulded narrative in episodic form around the tragic history of Charles and Mary Lamb; she also plays the feminine name-part herself with much poignancy and penetration.

Another equally successful revival, though of a quite different kind from "Milestones," is "Dandy Dick," at the Lyric, Hammersmith. To me its peculiar interest was in comparison with the first *première* in January 1887. How well I remember the thunders of applause and merriment that greeted the then coming man—Arthur Pinero! Sitting through



"A NIGHT LIKE THIS": MISS MARY BROUGH AS MRS. DECENT.

it again last month, it was difficult to believe that more than forty years had come and gone. For the laughter was as prolonged and the applause as enthusiastic as on that first never-forgotten night. The two principal figures were just as irresistibly humorous in the persons of Sir Nigel Playfair and Miss Marie Löhr instead of John Clayton and Mrs. John Wood. In the case of Miss Marie Löhr, her acting is a revelation. The play itself, too, is a masterpiece of construction. If I were asked to recommend to a young playwright a piece from which he might hope to learn more in one visit than months of theoretical struggling on paper could teach him, I should say, "Go and see 'Dandy Dick.' It is the work of a craftsman who has the sense of the theatre as a birthright; whose inspiration is as fine as his technique.

What a contrast, in mood and manner, is "Michael and Mary," Mr. A. A. Milne's latest play at the St. James's!—a thing of very human, often tender, emotional content, but marred, dramatically, by the author's tendency to whimsicality that allows him to drive his subject, in one easily remediable scene, to disconcerting anti-climax. Apart from this one technical fault, the play is both convincing and moving, an effect to which the splendid acting of Mr. Herbert Marshall and Miss Edna Best contributes a great deal. If "Michael and Mary" suffers thus from the introduction of an irrelevant episode, "Honours Easy," at the St. Martin's, is "made" by a single scene magnificently acted by Mr. Norman McKinnel and Mr. Allan Aynesworth. I refer to the mental duel between Jew and Gentile antagonist, which stands out in the midst of almost incredible melodrama in as intense excitement as that of the world-famed encounter between the attaché and the woman spy in Sardou's "Diplomacy." It is a no less remarkable characterisation on the part of the actors concerned as on that of the author, and is a notable instance of the way in which it is possible for the "saving grace" of one well-handled situation to win praise from the critically minded for a play which, without it, would otherwise have been classified as popular, but hardly worth while.



"A NIGHT LIKE THIS": CLIFFORD TOPE AND P.C. MARSDEN FIND DIFFICULTY IN GETTING THE CABMAN TO ACCEPT THEM AS HIS FARES.

COMING TO THE LONDON PAVILION: "COCHRAN'S 1930 REVUE."



COMPLETE WITH BALLOON! "PICCADILLY IN 1830"—WITH ALICE NIKITINA AND SERGE LIFAR IN ONE OF THEIR NUMBERS.



MADAME TUSSAUD'S IN FIFTY YEARS' TIME: WAXWORKS OF EDGAR WALLACE, TALLULAH BANKHEAD, LADY ASTOR—AND A LIVE GEORGE BERNARD SHAW!



IN THE "SCHOOL FOR HUSBANDS" SCENE: MESSRS. ROY ROYSTON, DOUGLAS BYNG, BARRY FITZGERALD, AND W. M. CAVANAGH.



SINGING "THE WIND IN THE WILLOWS": MR. ROY ROYSTON — AIDED BY MR. COCHRAN'S YOUNG LADIES.



THE "LANCASHIRE COTTON" SCENE: MR. COCHRAN'S YOUNG LADIES IN FROCKS OF THE BUSTLE PERIOD.



SINGING "MARY": MISS ADA-MAY.

"Cochran's 1930 Revue," which has been successfully "tried out" in the provinces, is due for presentation at the London Pavilion on March 27. Needless to say, it is a most elaborate affair and characteristic of the particular genius of its sponsor. There are two main scenes—Piccadilly in 1830 and Piccadilly in 1930—with something like thirty others. The "book" is by Mr. Beverley Nichols, who has also written some of the music, and there is other music by Lord Berners and M. Henri Sanguet. Mr. Boris Kochino is responsible for the ballets, and dances and ensembles have been devised by Messrs. George Balandiese, Serge Lifar, and Ralph Reader. Mr. Frank Collins is the producer. Among the principals are the Misses Ada-May, Maisie Gay, Alice Nikitina, and Gunda Mordhurst; Messrs. Roy Royston, Serge Lifar, and Eric Marshall, and Fowler and Tamara; with, of course, Mr. Cochran's Young Ladies. Our photographs were taken during a public performance.



THE WORLD OF SCIENCE.



VICTIMS OF SPRING CLEANING.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

"SPRING CLEANING" is, for most of us, a time of horror unspeakable. But "worse things happen at sea," our would-be comforters tell us. Certainly much worse things happen to the unfortunate dwellers in the ponds of public parks or the reservoirs belonging to water companies. For here sudden disaster may at any time overwhelm them; their world of water may vanish, and the comfortable bed of mud at the bottom which afforded shelter in times of hard frost for tench and carp will be remorselessly scooped out.

I remember seeing the effects of this devastating striving after "cleanliness"—which is responsible for untold misery—during the last cleaning of the lake in Battersea Park. Huge numbers of fish were, I believe, taken out and "planted" elsewhere; but there were still scores of dead lying about. Just now a like disaster has overwhelmed the reservoirs of the Metropolitan Water Board at Staines. Every seven years, I believe, this "troubling of the waters" takes place. Happily, fishes have but a low sensitiveness to pain. And the brief period of discomfort to which they are subjected ends, for the majority, with a removal to a larger freedom. For somewhere round about two tons of fish, I believe, have been removed from the reservoir just referred to and turned into the Thames. Here, if fishes have any sense of the beautiful—and I have no reason whatever to suppose that they have—they would find far more delightful quarters than would ever have been possible in a man-made reservoir, which at all times, for the very purpose of its existence, has to be kept as clear of weeds as possible.



FIG. 1. PROVIDED WITH TWO DORSAL FINS: THE PERCH.

The perch has two dorsal fins, the supports of the first forming spear-like spines. The ventral fins, it will be noted, have shifted far forwards. The fish here shown is 14 in. long.



FIG. 2. A FISH WITH THREE DORSAL FINS: THE HADDOCK.

Why does the haddock need *three* dorsal fins? There are also *two* anal fins. The ventral fins, or "hind-legs," are very remarkable, since they are placed in front of what answers to the fore-legs of land animals. The striking differences in the number and position of these fins in various fishes are not be to interpreted as mere "freakishness" of Nature. They have a meaning, but that has yet to be discovered!

But there are other aspects of this cleansing of these reservoirs which interest me greatly. In the first place, one is driven to ask—How did these fish get there? Failing other evidence, we must suppose that they found their way in through the feed-pipes, as fry. In this case we have an instructive measure of the rate of growth of the different species, or at any rate of the largest. For they cannot be much older than the date of the last drainage. I have just measured a perch of 14 in. long and a roach of 13½ in. from this haul (Figs. 1 and 3), both finely-nourished fish. The addition of two tons of strong, healthy fish such as these, with pike and carp, should gladden the heart of the Thames anglers, who will be feeling sorrowful now that the close season has come.

This reflection brings to mind the musings of that delightful old fisherman, Isaak Walton. I find great charm in his pages, though I get a shiver of discomfort in his minute instructions concerning the use of live bait! I wonder how many, to-day, have tested his statements as to the palatability of the various fresh-water fish he lured to his hook; and how many have ever tried his recipes for cooking, some of which would prove rather costly to-day! But nowhere does old Walton display any interest in the why and the wherefore of the *forms* of the fishes he caught; and I have no reason to believe that the modern angler is any more curious. Yet here is a theme which is inexhaustible, and the more it is weighed and measured the more fascinating it becomes.

It is not enough to regard them just as "fish." One must think of them not as isolated pieces of the great mosaic of nature, but as living creatures, with a past infinitely remote, and possessing a marvellous plasticity. Hence it is that their bodies, when all known fishes—fossil and recent—are surveyed, display a wonderful series of variations on the same theme. Of our fresh-water fishes to-day why are some, like the tench and the eel, practically scaleless, while others, like the bream and the perch, have their bodies encased in armour? The history of the evolution of fish-scales, from the shagreen-like hide of the shark to the scales of the bream and the perch, is one I propose to tell on some other occasion. It is a story worth telling, for it is to these that we must trace back our own teeth and many of the bones of our own skulls!

Just now, however, I want to dwell upon fins. We regard these as just a part of the particular fish we happen to be looking at—if we take any note of them at all—and without giving a thought as to *why* they present such wide differences in number, shape, position, and structure in different kinds of fish. Compare the bream and the perch in this regard, and then compare these with one of the cod tribe. These fins fall into two very different categories—the "median" and the "paired" fins. These last answer to, and, indeed, gave rise to, the limbs of the land-dwellers. In the fishes, however, they function as balancing and steering organs, and not as supports for the body. And so it has come about that they are not as constant in regard to their position as are the limbs of land-animals.

The pectoral or breast fins may be seated high up on the side of the body, or low down near the throat; while the ventral or pelvic fins, answering to the hind-limbs of land-animals, may be placed far back, as in the bream (Fig. 4), or so far forward as to create the anomaly of an animal having its hind-limbs in front of the fore-limbs, as in the cod tribe (Fig. 2). Or they may be wanting altogether; or they may be transformed to form a sucking-disc, as in the gobies or the lumpsucker.

The median fins will equally repay a little contemplation. These are the dorsal, caudal, and anal fins, the last-named projecting from the middle line of the under-surface of the body in front of the tail. Compare these in the bream, the perch, and haddock, for example.

Why does the bream need but one dorsal, while the cod tribe apparently need three? Why is the first of the two dorsal fins in the perch composed of spear-like spines, supporting a membrane, while the rays of the second dorsal are "soft"? Why does the haddock need *two* anal fins? What is the meaning of these differences? For we may be quite sure that they are not due to mere freakishness of Nature, but to some deep-seated response to the mode of life of their possessors.



FIG. 3. WITH THE SINGLE DORSAL FIN FURTHER FORWARD THAN IN THE BREAM: THE ROACH.

In the roach the single dorsal fin is placed further forward than in the bream, so that it almost overlies the ventral fins. The anal fin is much shorter than in the bream. This roach is 13½ in. long.



FIG. 4. A FISH WITH ONLY ONE DORSAL FIN: THE BREAM.

The bream is one of our commonest fresh-water fishes, much beloved by the angler on the Norfolk Broads. Here is but one dorsal fin, and the ventral fins are placed far back.

The fisherman, with the close season now before him, might immensely enlarge the delights of his beloved sport if he would set himself to watch his prospective victims from over the side of a punt. Pike can often be stealthily approached. The conspicuously backward position of the dorsal and anal fin, and the large size of the caudal fin, stand undoubtedly in close relation with the long stream-lined body and head, whereby they can make that lightning dash into nothingness that we know so well. But though we may say these characters are "undoubtedly" associated with this movement, we cannot as yet back up this positive assertion by *proof*. Perchance some angler may be induced to take up this matter?

If we could obtain a considerable amount of *data*, based on the observations of those interested in natural history, it might be possible to provide answers to some of the puzzling questions above propounded.

HOW AN ICE-RINK WORKS: "JACK FROST" A SERVANT OF SCIENCE.

Drawn by Our Special Artist, G. H. Davis, from Sketches Made at the Richmond (Surrey) Ice-Rink. (Copyrighted.)



METHODS THAT MAKE INDOOR ICE-SKATING POSSIBLE AT ALL SEASONS: BEHIND THE SCENES AT A RINK.

In the engine-house of the largest covered ice-rink in the world, at Richmond, Surrey, complicated refrigerating machinery provides 24,300 square feet of ice. Compressors electrically-driven compress the ammonia-gas and deliver it to the condenser, which liquefies the ammonia. It then passes to the evaporating coils in the brine-tank, where it becomes a gas, and takes the heat from the brine until this brine is reduced to well below freezing-point. The brine is then circulated through pipes embedded in the rink-floor, freezing through the concrete and forming the ice surface. Warm air falling on the ice continually increases its thickness, necessitating a constant "planing" or shaving of the surface. To reduce the thickness by an eighth of an inch, fifteen tons of surface snow must be removed. If the temperature gets too warm on a busy night, with a thousand people skating, the warm air driven on to the surface by the whirl of the skaters causes dampness on the surface, and necessitates increased freezing of the ice or reduction of the heating power of the hot-water radiators. It must be remembered that, whereas ordinary ice freezes *downward*, the artificially produced ice freezes *upward*. The Latona-Le Brun system used at Richmond and numerous other rinks was manufactured and erected by Messrs. F. H. Hayward-Latona Engineering Company of London.

A DISCIPLE OF HAZLITT IN THE FAR EAST.

BEING AN APPRECIATION OF

*"THE GENTLEMAN IN THE PARLOUR": By W. SOMERSET MAUGHAM.**

(PUBLISHED BY HEINEMANN.)

"THE Gentleman in the Parlour" might be loosely defined as a travel-book, the record of a journey from Rangoon, through Mandalay, Taunggyi, Keng Tung, Lopburi, and Ayudha, former capitals of Siam, Bangkok, Kep, on the Cambodian coast, Phnom-Penh, Angkor, Saïgon, Hanoi the capital of Tonkin, to Haiphong—unfamiliar names, for the most part, at any rate to me. But it is much less and much more than a travel-book in the ordinary sense of the term. Mr. Maugham's observations are not intended for scientists or for any kind of specialist. He makes no pretence to scientific knowledge, though sometimes he speaks of it a little wistfully. "I should be proud to read in a footnote of a learned work on the botany or ornithology of Upper Burma, *Maugham, however, states that he observed F. Jonesia in the Southern Shan States.* But I know nothing of botany and ornithology. I could, indeed, fill a page with the names of the sciences of which I am completely ignorant. A yellow primrose to me, alas! is not *primula Vulgaris*, but just a small yellow flower, ever so faintly scented with the rain, and grey balmy mornings in February when you have a funny little flutter in your heart, and the smell of the rich wet Kentish earth, and kind dead faces, and the statue of Lord Beaconsfield in his bronze robes in Parliament Square, and the yellow hair of a girl with a sweet smile, hair now grey and shingled."

Mr. Maugham expressly states that he had no reason for undertaking his journey, but this extract shows the spirit in which he undertook it. It was to be a kind of Sentimental Journey, exploring the countries of the heart, mind, and memory, as well as Siam, Cambodia, Annam, and Tonkin; blending anecdote, reflection, and reminiscence with miles traversed and monuments described. It was to have as little relation as possible to the diary or log kept by some travellers. Distances are mentioned rarely and casually—"From the rail-head in Upper Burma to the rail-head in Siam, whence I could get down to Bangkok, it was between six and seven hundred miles"—and Mr. Maugham is equally reticent about the seasons of the year and the days of the week. "So that the reader of these pages may be under no misapprehension," he says, "I hasten to tell him that he will find in them little information. This book is the record of a journey through Burma, the Shan States, Siam, and Indo-China. I am writing it for my own diversion, and I hope that it will divert also such as care to spend a few hours in reading it."

It will; it does; it is perhaps the most fascinating book published this year. But to try to convey in little and by isolated instances the effect of its abundant charm is rather like trying to describe a grape from its pips.

Mr. Maugham went up the Irrawaddy to Pagan, Pagan with its pagodas "strewn almost as thickly as the tombstones in a cemetery." Mr. Maugham admired them from a distance. "Information for its own sake," he told a Czecho-Slovak who was an industrious sightseer, "is like a flight of steps that leads to a blank wall. What mattered to him the kings of the country and the battles they fought? He was "content to see them as a low relief on a temple wall in a long procession, with their hieratic attitude, seated on a throne and receiving gifts from the envoys of subjugated nations, or else, with a confusion of spears, in the hurry and skelter of chariots, in the turmoil of battle."



BUILT LIKE VARIOUS OTHER STRUCTURES, TO HARMONISE WITH THE CASTLE: ONE OF THE SIX GATES OF RICHELIEU, THE TOWN THAT WAS THE BIRTHPLACE OF THE CARDINAL.

Mandalay with its tramcars and its broad, straight dusty streets seemed at first less romantic than its name. But the fort, with its "wall of sun-baked bricks, the colour of old rose" attracted him greatly; he liked the Burmese, happy, cheerful, and amiable; and he gives a wonderful description of the despoiled, ghostly palace, with its strange mixture of crude workmanship on the one hand, and lacquer and gilt on the other. Here he met the "Lacquer Lady" who made history before becoming the subject of Miss Tennyson Jesse's brilliant novel; she absolved Queen Supalayat from the charges brought against her: "I know for a fact that she did not murder more than two or three people at the outside. What is that to make a fuss about? Life is cheap."

Mr. Maugham next visited Amarapura, once the capital of Burma, now a village, and he saw and heard the great bell in the Buddhist convent at Mengon. For some time after this it is people, not things, that engaged his attention. He encountered a man whose "sense of humour was of that agreeable type that applies commonsense to the accidents of life and so sees them in a faintly ridiculous aspect"—a sense of humour, in fact, not unlike his own. The man had been living with a Burmese girl who had left him because he would not marry her—"a thing I've never been able to understand is why a woman thinks it worth while to make you do something you don't want to"—and he would not marry her because of a dream he cherished of the English countryside, into which she would not fit. This story is so exquisitely told that we lose all sense of place and forget that the author is on the road between Taunggyi and Keng Tung, in a bamboo forest, among the poinsettias, and soon to be ferried across the River Salween. The transit of this majestic stream was not effected without accident; a mule plunged into what seemed certain death, only to receive a "damn good beating" "to teach it," as Mr. Maugham's Gurkha servant explained, "not to show off."

After a little dissertation on the game of Patience (a charming passage, not unworthy the pen of Charles Lamb, whom Mr. Maugham cannot bring himself to like) we arrive at the market of Keng Tung, where were being sold as medicines "small dried animals that looked like the roots of plants and roots of plants that looked like small dried animals." People of many nations were to be found in the market, from the Chinese, "the aristocracy of the East," to the Was, head-hunters who believe that a fresh skull will guard and strengthen the growing grain; and for this purpose they prefer a stranger because "a stranger does not know his way about the country and his spirit will not wander far from his earthly remains."

When he crossed the Siamese border he stayed in a Buddhist monastery: "my bed was set up in the temple itself, with the images looking down on me." Prevailed upon to talk about transmigration, his servant told him of a man who had been re-born, but who remembered his previous existence. He returned to his wife and family and wanted to resume his life with them on the old terms. His wife was for taking him back; "she liked to have a fine young husband again; but the sons did not want to have a young father, so they took him aside and said that if he did not go away they would beat him till he died."



ALL THAT REMAINS OF THE CHÂTEAU DE RICHELIEU: THE FAMOUS BUILDING THAT HAS BEEN PRESENTED TO THE PARIS UNIVERSITY.

It was announced the other day that the Duc de Richelieu had given to the Paris University the Château de Richelieu, which is in the town of Richelieu, some twelve miles from Chinon. The castle, which was built in 1631 to the designs of Jacques Lemercier, will be a home of rest for members of the University staff, and will also be used by members of foreign Universities. Cardinal Richelieu was born at Richelieu in 1585, and he it was who had the castle constructed. He also caused various country houses and estates about it to be so planned that they would harmonise with his home; and in these dwelt courtiers and members of his family.

Mr. Maugham, having little to observe for the moment after this, falls into reflection and decides that "men are more interesting than books, but have this defect—that you cannot skip them." Lopburi, "now a narrow winding street of Chinese houses," once the capital of Siam, disappointed; Ayudha, another one-time capital, he would have liked to skip. He was clearly in no mood for sight-seeing by the time he arrived in Bangkok: "It is impossible to consider these populous modern cities of the East without a certain *malaise*. They are all alike, with their straight streets, their arcades, their tramways, their dust, their blinding sun, their teeming Chinese, their dense

[*Continued on page 492.*

* "The Gentleman in the Parlour. A Record of a Journey from Rangoon to Haiphong." By W. Somerset Maugham. (William Heinemann; 8s. 6d net.)

A Royal Pattern of British Sportsmanship.

Reproduced from a Colour-Portrait by the New Finlay Process.



THE PRINCE OF WALES IN HOLIDAY MOOD: A NEW AND INTERESTING PORTRAIT.

The Prince of Wales is much in the thoughts of his fellow-countrymen even when he is far away, and the stages of his holiday tour in South and East Africa have been followed at home with the keenest interest. Everyone was glad to hear of his rapid recovery from the mild attack of malaria that caused him, on March 1, to return unexpectedly to Nairobi, from a hunting trip. On March 9 he left Nairobi for Uganda, and next day arrived at Entebbe, where he stayed at Government House. While in Kenya the Prince enjoyed aeroplane flights over the game country of the Masai Reserve, and trekked many miles through the bush in search of subjects for his cinematograph-camera. He got many good pictures of big game, including a Masai lion hunt and what is said to be the finest elephant film yet taken in Kenya. At the Kiu camp he refrained from shooting anything, as he was in a game reserve, and would not take advantage of his privileged position.

Gems in the Italian Art Exhibition: Pesellino Panels.

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SCENES FROM THE LIFE OF ST. SYLVESTER, BY FRANCESCO PESELLINO (1422-1457): (LEFT TO RIGHT) THE SAINT AND THE PREFECT; THE PREFECT CHOKED WITH A FISH-BONE; THE SAINT'S RELEASE.



SCENES FROM THE LIFE OF ST. SYLVESTER, BY FRANCESCO PESELLINO: THE SAINT (CENTRE) RESUSCITATES TWO MAGICIANS SLAIN BY A DRAGON, WHOSE JAWS THE SAINT SEALS (AS SHOWN ON THE RIGHT).

These two very beautiful and interesting paintings by Francesco Pesellino, a Florentine artist of the fifteenth century whose fame has grown of late, were lent to the Exhibition of Italian Art, at Burlington House, by Prince Doria-Pamphili-Landi, of Rome. They are two small panels, painted in tempera on wood, which, with another panel also included in the Exhibition, formed the predella to a lost or unidentified altar-piece. The pictures represent scenes from the life of St. Sylvester, who was Pope from 314 to 335 A.D. The details of the two paintings here reproduced are explained in a note in the Exhibition catalogue. Regarding the upper one, we read: "On the left, the prefect Tarquinius tells St. Sylvester he must be put in prison if he will not sacrifice to idols; and Sylvester foretells the prefect's death. In the middle, Tarquinius is being choked by a fish-bone in his throat, Sylvester watching him from his prison window. On the right, Sylvester is being set at liberty." In the lower picture, "St. Sylvester, in the presence of the Emperor, restores to life two magicians who have been killed by a dragon; and, on the right, the beast allows the saint to seal its mouth." The legends as depicted are from the "Legenda Aurea."

THE LAST PHILOSOPHER-STATESMAN? THE CLOSE OF A GREAT CAREER.



A FAMOUS STATESMAN PROMINENT IN PUBLIC LIFE FOR FIFTY YEARS: THE LATE LORD BALFOUR, K.G., P.C., F.R.S., O.M. —A PORTRAIT TAKEN ON HIS EIGHTIETH BIRTHDAY.

Lord Balfour, who died on March 19, aged eighty-one, at the house of his brother, Mr. Gerald Balfour, at Fisher's Hill, Woking, has been described as probably the last of our statesmen in whom were blended the qualities of politician, philosopher, and aristocrat. He had never been out of Parliament since 1874, when he was first elected M.P., for Hertford, and he was prominent in public life for fifty years. He will be remembered especially for two periods in his political career—in earlier days for his Irish Secretaryship (1887-1891), and in later life for his work during and after the war, first at the Admiralty and then as head of the British Mission in America in 1917, and at the Washington Conference in 1921-22. Two historic documents also bear his name—the Balfour Declaration concerning the Jews in Palestine, and the Balfour Note on War Debts. Among the high offices he held were those of Prime Minister (1902-5), First Lord of the Admiralty (1915-16), Foreign Secretary (1916-19), and Lord President of the Council (1919-22 and 1925-29). In the sphere of education and science he had been Chancellor of Cambridge and Edinburgh Universities, Lord Rector of St. Andrews and Glasgow Universities, and (in 1904) President of the British Association. As a thinker and philosopher he wrote a number of books, among which the best known are "A Defence of Philosophic Doubt" (1879) and "The Foundations of Belief" (1895). Lord Balfour was born in 1848. His earldom was conferred in 1922

NEWS FROM MANY LANDS: PICTORIAL NOTES ON HAPPENINGS ABROAD.



THE GOVERNOR-GENERAL OF SOUTH AFRICA ON HIS WAY UP TABLE MOUNTAIN FOR A WAR MEMORIAL SERVICE: THE EARL OF ATHLONE (RIGHT).

This photograph was taken on the occasion of the annual service at the memorial on the summit of Table Mountain, in memory of those members of the Mountain Club who lost their lives in the Great War. The Earl of Athlone, Governor-General of South Africa, is here seen during the ascent, with some of the party from Government House. Princess Alice Countess of Athlone, Lady May Cambridge, and General Smuts also took part in the pilgrimage.



EX-KING AMANULLAH AS A SPECULATIVE BUILDER IN ROME: A HOUSE UNDER CONSTRUCTION WITH A PLACARD BEARING HIS NAME AS THE PROPRIETOR.

"Ex-King Amanullah," says a note on this photograph, "is speculating in house property in Rome." The building shown above, under construction, has a notice-board bearing his name as proprietor. He was recently in Turkey, and visited Angora and Constantinople, returning to Rome for the rest of the winter. He intends to spend the summer at Therapia, on the Bosphorus, where a villa has been placed at his disposal by the Turkish Government.



GERMAN FUGITIVES FROM RUSSIA EMIGRATE TO THE NEW WORLD: REFUGEES AT HAMBURG EMBARKING FOR SOUTH AMERICA.

Many of the German settlers who managed to escape from Russia, a few months ago, after the conditions there had become intolerable, are now, it seems, starting out for the New World to begin life afresh there. The above photograph (to quote the description supplied) "shows German fugitives from Russia emigrating to South America. They are seen embarking at Hamburg, aboard the S.S. 'Monte Sarmiento.'"



THE "COLLECTIVISATION" OF FARMING IN RUSSIA: A PARTY OF *KULAKI* (COMPARATIVELY PROSPEROUS PEASANTS) BEING DEPORTED FROM THEIR VILLAGE.

The object of the Soviet's present policy of "collectivising" agriculture, it is said, is the abolition of all individual farming, and the cultivation of the land by gangs of labourers under overseers drawn from the Red Army or Navy. It was lately reported that more than half the peasants had already been "collectivised"—that is, had surrendered their land, stock, and implements, and accepted work in a farm "brigade." It is proposed to eliminate entirely the class of *Kulaki*, said to number about 5,000,000.



GERMANY'S DAY OF MOURNING FOR HER TWO MILLION DEAD IN THE WAR: THE MEMORIAL SERVICE IN THE REICHSTAG.

March 16 is observed in Germany as a day of mourning for the 2,000,000 German dead in the Great War. On that day there was a commemorative service in the Reichstag, in Berlin, attended by President von Hindenburg, and similar services were held throughout the country. The President said recently that the memory of the dead imposed the duty of making sacrifices, in order that Germany might rise again through the diligence and unity of its citizens.

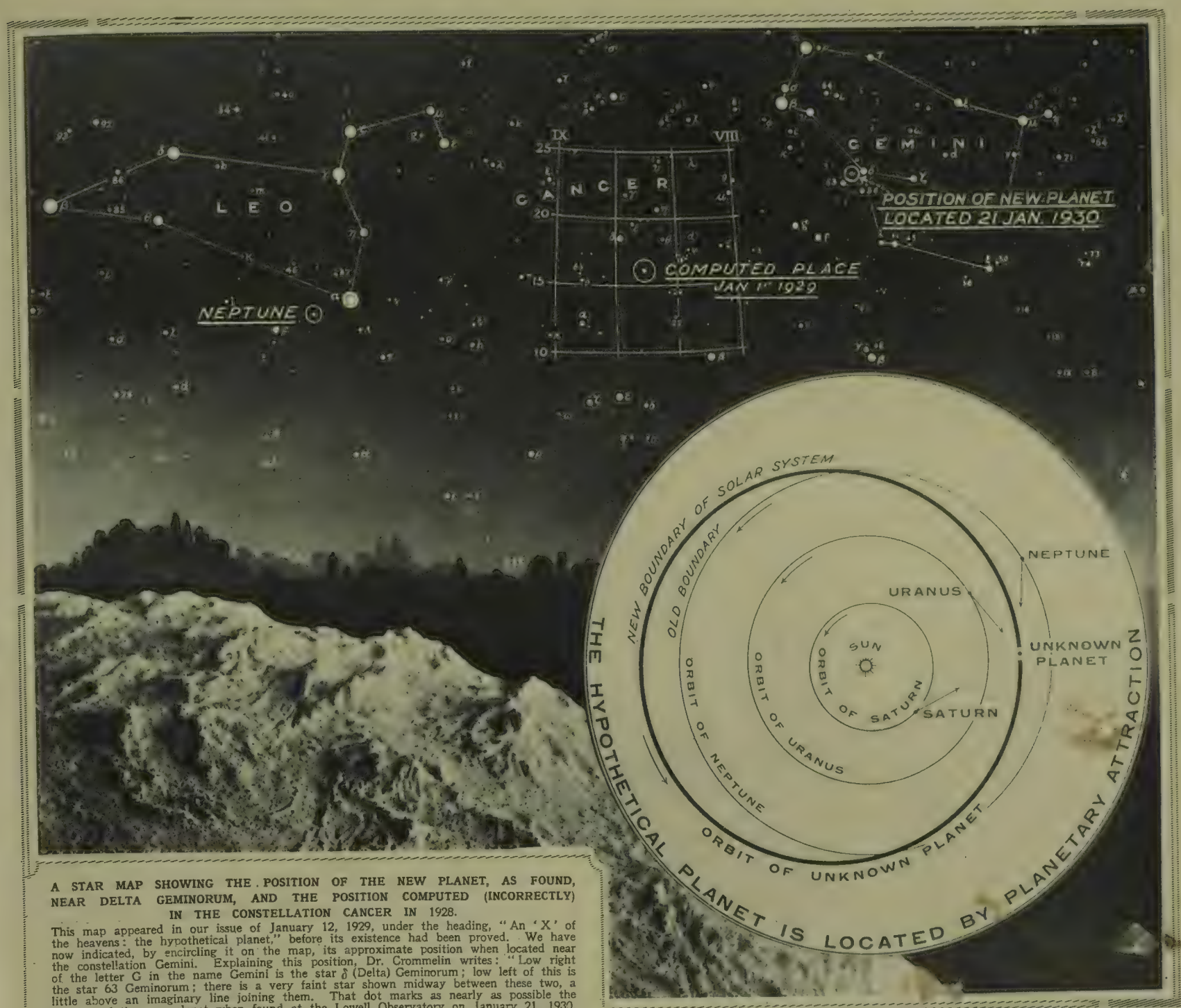


A FAMOUS FRENCH COMPOSER TO BE COMMEMORATED IN PARIS: A MODEL OF THE PROPOSED MONUMENT TO DEBUSSY.

We illustrate here a model of the monument to the memory of Claude Debussy, the celebrated French composer, which is to be erected in the Boulevard Lannes, in Paris, near the Fortifications. The memorial has been designed by M. Jan Martel. Debussy, it may be recalled, was born at St. Germain-en-Laye, on August 22, 1862, and died in Paris on March 26, 1918. Grove calls him "the founder of modern musical impressionism."

PLANET "X" FOUND AFTER MANY YEARS' SEARCH: A GREAT DISCOVERY.

UPPER DRAWING BY SCRIVEN BOLTON, F.R.A.S. EXPLANATORY NOTE BY A. C. D. CROMMELIN, D.Sc., PRESIDENT OF THE ROYAL ASTRONOMICAL SOCIETY.



A STAR MAP SHOWING THE POSITION OF THE NEW PLANET, AS FOUND, NEAR DELTA GEMINORUM, AND THE POSITION COMPUTED (INCORRECTLY) IN THE CONSTELLATION CANCER IN 1928.

This map appeared in our issue of January 12, 1929, under the heading, "An 'X' of the heavens: the hypothetical planet," before its existence had been proved. We have now indicated, by encircling it on the map, its approximate position when located near the constellation Gemini. Explaining this position, Dr. Crommelin writes: "Low right of the letter G in the name Gemini is the star δ (Delta) Geminorum; low left of this is the star 63 Geminorum; there is a very faint star shown midway between these two, a little above an imaginary line joining them. That dot marks as nearly as possible the position of the new planet when found at the Lowell Observatory on January 21, 1930. The planet was moving slowly towards the right, and on March 9 it passed very near to the star δ Geminorum. Regarding the position of the new planet's orbit on the lower (circular) diagram, Pickering's orbit, which is the heavy circle on the diagram, is much too small. The actual orbit, according to the information at present available, is given almost exactly by the circle just inside the boundary of the diagram, *i.e.*, just below the words, 'The hypothetical planet is located by planetary attraction.'"

"EVER since the discovery of Neptune in 1846 (writes Dr. A. C. D. Crommelin), as a result of the calculations of Adams and Le Verrier, astronomers have recognised the likelihood of the existence of more distant planets. An unsuccessful search was made by Professor Todd forty-nine years ago in the region round Tau Leonis; and since that date at least four astronomers, Lowell, Gaillot, Lau, and W. H. Pickering, have studied the small departures of Uranus from its calculated place, and deduced the position of a disturbing planet. Previously to 1846 the departures amounted to 133" (seconds of arc) (which is one-fourteenth of a moon's breadth) but, after Neptune's action was allowed for, the remaining departures did not exceed 4½". Lowell pointed out that the accuracy of a rifle could not be expected in locating the unknown, but only that of a shot-gun. All the computers found that two opposite regions of the heavens were indicated by their calculations; one in Gemini, the other in Sagittarius. The former proves to be the true one. On January 21, 1930, the suspected planet was at last discovered; apparently the photograph was taken and the image detected by Mr. Clyde Tombaugh, a young assistant who has recently joined the staff of the Lowell Observatory. The plate showed a tiny trail, made by a very faint moving object; the position was half a degree to the east of the star Delta Geminorum. That is about 5 degrees east of Lowell's prediction. Pickering's prediction made in 1919 agreed with that of Lowell almost exactly; but his prediction made in 1928, which placed the planet in the middle of Cancer (see the star map above), was not so good as the first. Lau and Gaillot had also made predictions, but the former was much in error, while the latter placed the planet too far from the sun. The staff of the Lowell Observatory kept their discovery secret for seven weeks; that period was necessary to establish the fact that the planet really was beyond Neptune; it might have been an asteroid travelling between Mars and Jupiter. At last they found that the tests were satisfied, and that its orbit is close to that predicted by Lowell. Its distance from the sun is forty-five times that of the earth, or about 4200 million miles. At that immense distance the light and heat are only 1-2000th of that which we enjoy; the light is about equal to 300 full moons, or to a candle held 7 inches away; but as regards the heat, Sir J. Jeans calculates that there would be 400 degrees (Fahr.) of frost, so that perhaps the gases of its atmosphere are reduced to a liquid state. Taking its distance as one-and-a-half times that of Neptune, and its diameter as 10,000 miles (one-third of Neptune's), it would be of the twelfth magnitude if its surface resembled Neptune's; but actually it is of the fifteenth; hence it must be much less reflective."



DESIGNED TO QUADRUPLE MAN'S VIEW OF THE HEAVENS: A MODEL OF A PROPOSED 200-INCH TELESCOPE.

The huge telescope of which the above is a tentative model (by Warner and Swasey Company, Cleveland, Ohio) will, if perfected, be the largest in the world, and enable astronomers to peer into space four times further than hitherto. "The main problem," says Dr. Crommelin, "is the gigantic mirror, which will have twice the diameter and four times the area of any previously made." The cost is estimated at 6,000,000 dollars.



THE SMOKE SCREEN.

DESTROYERS MASKING MANŒUVRES DURING THE STRATEGICAL EXERCISES OF THE MEDITERRANEAN AND ATLANTIC FLEETS.

AN "EXCLAMATION-POINT" GEMS OF THE GREAT H. O.



"CITY ON A ROCK." BY GOYA. (1746-1828.)



"DESTRUCTION OF SODOM."—BY COROT. (1796-1875.)



"MLLE. VICTORINE IN THE COSTUME OF AN ESPADA."—BY EDOUARD MANET. (1832-1883.)



"SAINT CECILIA."—BY PETER PAUL RUBENS. (1577-1640.)



"PORTRAIT OF A YOUNG MAN."—BY AGNOLO BRONZINO. (1502 ?-1572.)



"THE REHEARSAL ON THE STAGE."—BY EDGARD DEGAS. (1834-1917.)



"THE THIRD-CLASS CARRIAGE."—BY HONORÉ DAUMIER. (1808-1879.)

Rejoicing, with exceedingly good cause, at their fortune in receiving a magnificent bequest in the shape of the H. O. Havemeyer Collection, the authorities of the Metropolitan Museum of Art, New York, set it down in their Bulletin: "The European paintings, pastels, and drawings constituting the portion of the H. O. Havemeyer Collection in charge of the Department of Paintings are of such importance that the acquisition of almost any one of them ordinarily would be the occasion of self-congratulation on the part of the Museum. . . . Many of the pictures are so famous on both sides of the Atlantic that the importance of the occasion might almost be indicated by listing the hundred-and-ninety-seven items and following each with an appropriate number of exclamation points!" The bequest in question is that of Mrs. Louisine W. Havemeyer, widow of Mr. Henry O. Havemeyer, and it includes not only paintings, drawings, and pastels,

Reproductions by Courtesy of the Metropolitan

ART GIFT TO NEW YORK: HAVEMEYER COLLECTION.



"GEORGE MOORE."—BY MANET.

"Manet is represented by eight paintings and three pastel portraits, including the amusing carrotty portrait of George Moore taken in the dead days of his 'Confessions of a Young Man.'"



"CARDINAL DON FERNANDO NINO DE GUEVARA."—BY EL GRECO. (1548 ? - 1625.)

"The astonishing Toledan is represented in the Havemeyer Collection by two very great paintings, the supreme portrait of the Grand Inquisitor, Cardinal Don Fernando Nino de Guevara, and the inspired 'View of Toledo.'"



"THE VISIT." BY PIETER DE HOOCH. (1632 ?-1681 ?)



"THE GILDER, HERMAN DOOMER."—BY REMBRANDT. (1607-1669.)

but a large collection of prints, sculptures, and works of minor arts. Concerning certain of the pictures here reproduced, we take the following notes from the Bulletin: "Degas, in whose work the Museum was particularly weak, is now, owing to the Havemeyer Bequest, probably better represented here than anywhere else. There are thirty-six of his works in various media, not including the remarkable set of sixty-nine bronze reproductions of studies which he made in wax of various models. . . . Intense interest must be aroused, also, by the Goyas, of which there are five. Especially, the fantastic 'City on a Rock' will challenge attention by reason of its vitality and modernity. . . . There are six Rembrandt portraits and eight drawings. Especially, there are the excellent early portraits of Christian Paul van Beresteijn and his wife and the grandly solid portrait of the gilder, Herman Doomer."

Museum of Art, New York

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



PRINCESS MARY COUNTESS OF HAREWOOD PRESENTS SHAMROCK TO THE IRISH GUARDS ON ST. PATRICK'S DAY: HER ROYAL HIGHNESS TAKING THE SALUTE AT THE MARCH PAST AT THE TOWER OF LONDON.



THE LATE EARL AND COUNTESS OF COVENTRY.
That typical old English sportsman and country gentleman, the ninth Earl of Coventry, died on March 13 at the age of 91; and his wife passed away on the 16th, at the age of 87. Their wedding took place in 1865. Lord Coventry succeeded his grandfather in May, 1843.



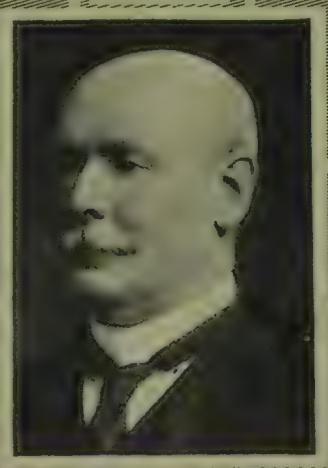
MR. EDWARD CLODD.
Died, March 16; aged 89. Rationalist expounder of science and the Spencerian philosophy. Author of "The Childhood of the World," "The Childhood of Religion," "Story of Creation," "Animism," "Memories," etc.



SIR ARCHIBALD BODKIN, K.C.B.
Has retired from the office of Director of Public Prosecutions, a position to which he was appointed in 1920. Formerly Senior Treasury Counsel at the Central Criminal Court. Was born in 1862.



MR. E. H. TINDAL ATKINSON.
The new Director of Public Prosecutions. In June 1929, was appointed the first Recorder of Southend. Has had a large criminal practice. He was born in 1878; and was called to the Bar in 1902.



SIR ROBERT HARVEY.
Famous as a pioneer of British industry in Chile. Born, October 2, 1847; died, March 14. Particularly interested in nitrate fields. A keen agriculturist. High Sheriff of Cornwall. Wrote a good deal.



LT.-COL. W. G. BARKER, V.C.
Killed in a flying accident at Ottawa on March 12. Aged 35. Officially credited with having brought down fifty-two enemy aeroplanes during the Great War. Born at Dauphin, Manitoba. Won V.C. October 1918.



THE AMERICAN AMBASSADOR PAINTED BY MR. JOHN ST. HELIER LANDER: "HIS EXCELLENCY GENERAL CHARLES GATES DAWES."
Mr John St. Helier Lander, whose work is very well known to readers of this paper and of the "Sketch," has painted this picture of General Dawes for the Central Trust Company, of Chicago. His Excellency, it is interesting to know, has commissioned the artist to paint three copies of it.



FRANCE AND THE NAVAL CONFERENCE: M. TARDIEU ON HIS ARRIVAL IN LONDON—WITH M. BRIAND (LEFT) AND MR. A. V. ALEXANDER, FIRST LORD OF THE ADMIRALTY.
M. Tardieu, the French Prime Minister, arrived in London on Saturday, March 15, and on the Sunday he visited Mr. Ramsay MacDonald at Chequers, accompanied by M. Briand, M. Dumesnil, and M. Massigli. With the Premier were Mr. Alexander, Mr. Arthur Henderson, and Mr. R. L. Craigie. M. Tardieu left for Paris again on the Monday; and stated that he might return here on the Saturday.



This Summer Abroad

The month of April heralds the Winter in South Africa—a dry and bracing season of health, accompanied by sparkling days of sunshine and crisp, clear nights on the invigorating High Veld, situated at four to six thousand feet above sea-level. At the lesser altitudes—in the Low Veld regions, and at Durban and the beautiful palm-fringed resorts on the Natal Coast—the Southern Winter brings in a succession of mild sunny days and cool nights.

The South African Winter, from April to September, is therefore the ideal season for visiting the great inland areas, including the Victoria Falls, the Matoppo Hills, the Game Reserves and National Parks of the Eastern Transvaal and the Drakensberg Mountains, and also the glorious resorts of the Indian Ocean on the Eastern Littoral.

Sailings at reduced fares are being arranged by the leading Steamship Lines including two Special Excursions from Southampton on 30th May and 11th June, 1930. Bookings for these and all other sailings, with complete inclusive tours in South Africa, are now being made, and full particulars will be sent on request to:—

The Director, Publicity and Travel Bureau, South Africa House, Trafalgar Square, London, W.C. 2, and the leading Tourist Agencies.

South Africa

A Bachelor's Den . .



. . . by Sir James Barrie

The following exquisite quotation is taken from "My Lady Nicotine."

SOON we are all in the old room again, Jimmy on the hearthrug, Marriot in the cane-chair; the curtains are pinned together with a pen-nib, and the five of us are smoking the Arcadia Mixture.

Pettigrew will be welcomed if he comes, but he is a married man, and we seldom see him nowadays. Others will be regarded as intruders. If they are smoking common tobaccos, they must either be allowed to try ours or requested to withdraw. One need only put his head in at my door to realise that tobaccos are of two kinds, the Arcadia and others. No one who smokes the Arcadia would ever attempt to describe its delights, for his pipe would be certain to go out. When he was at school, Jimmy Moggridge smoked a cane-chair, and he has since said that from cane to ordinary mixtures was not so noticeable as the change from ordinary mixtures to the Arcadia.

I ask no one to believe this, for the confirmed smoker in Arcadia detests arguing with anybody about anything. Were I anxious to prove Jimmy's statement, I would merely give you the only address at which the Arcadia is to be had. But that I will not do. It would be as rash as proposing a man with whom I am unacquainted for my club. You may not be worthy to smoke the Arcadia Mixture.

SIR J. M. BARRIE says . . . "What I call the 'Arcadia' in 'My Lady Nicotine' is the Craven Mixture and no other."

Craven

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THE TRANSFIGURATION OF LIBERTY.

By SIGNOR GUGLIELMO FERRERO,

the distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

THOSE who delight in celebrating centenaries will not be out of work this year. They will, rather, be embarrassed by their choice—the conquest of Algeria; the triumphant blooming of romanticism; the revolution of July; and the Belgian revolution. One might add to these political and legitimate events the birth of railways and of the great industrial development. It is true that Stephenson invented locomotives before 1830; but it was in 1830 that the industrial fever began to take possession of Europe. In 1830 a first severe shock shook the Restoration, the Holy Alliance—in fact, the Europe of 1815. A new passion inflamed men's minds, mobilised them against the established order of things, and pushed them towards the future and the love of liberty. Liberty was the new God which man had discovered and wished to conquer. Poets, philosophers, jurists, and journalists announced the coming of Liberty, magnified it, and prepared for its advent in different ways; young men went to prison or into exile for it; the masses built their barricades.

It was after 1830, and in consequence of the events of which we are about to celebrate the centenary, that Liberty became an irresistible aspiration of European society. It was no longer stifled by anything; neither by political reactions, nor by religious resistance, nor by dynastic and aristocratic traditions, nor by wars. Within the next half-century, with the sole exception of Russia's, there will no longer exist in Europe a philosophical, æsthetic, moral, religious, or political official doctrine undisputable under the rigour of the law. The human mind in Europe will have enfranchised itself from the authorities before whom it had to bow in silence for so many centuries: Aristotle like St. Thomas, the State as well as the Church, the nobility equally with the academy. The faithful will be as free to continue to obey their tradition as their adversaries were to revolt against it.

Heresy in religion and opposition in politics are no longer capital crimes. A marvellous novelty has appeared in the history of the world—liberal States; that is to say, States which acknowledge the legality of opposition. The spirit of tolerance is gradually softening the fury of absolutism which had hardened the former generations; all ideas, including the most extravagant ones, have acquired the right of manifesting themselves and of being discussed; liberty of action is also increasing, although in a less degree than liberty of thought. In fifty years' time the manners, tastes and family intercourse, laws and institutions, will be transformed by the action of that new spirit which demands the right of each individual to his own thought and will, coupled with an ever-growing autonomy.

Towards the end of the nineteenth century, the movement let loose by the shock of 1830 had triumphed more or less in the whole of Western civilisation. The white race made an enormous revolution in history: it created a civilisation in which free choice, persuasion, spontaneous initiative, and discussion increasingly overcame tradition and coercion as means of forming individual consciences. It was the Era of Liberty announced by the poets and prophets which was beginning. A part of humanity has conquered liberty. Is she happy in having accomplished that enormous effort? That is the obscure problem hidden underneath all these 1830 centenaries which are about to be celebrated.

Our minds can resolve many problems, but they possess no means of finding out whether an epoch has been, or will be, happier than another. We *feel* our own misfortunes, and we can only tell from literary documents what were the misfortunes of the past; that is why we always tend to exaggerate the misfortunes of the present and to belittle those of the past. The two forms of knowledge are too different for us to be able to establish comparisons. One thing is certain—it is indisputable that, according to the measure of liberty acquired by the peoples, the lyrical enthusiasms which inflamed men's minds during the last century grew calmer. Poets ceased to sing about liberty; thinkers no longer dedicated their lives to its triumph; it was more difficult to understand why so many men had sacrificed their lives for her. To-day, in those countries which have enjoyed liberty for a very long time, liberty is an object of general indifference. Men willingly argue to show that liberty is more apparent than real, and that its suppression would change the contemporary state of society much less than we believe.



ARAB KINGS END AN OLD FEUD BY A FRIENDLY MEETING ABOARD A BRITISH WAR-SHIP: (L. TO R.) SIR R. BROOKE-POPHAM, R.A.F.; KING IBN SAUD OF NEJD; KING FEISAL OF IRAQ; AND SIR FRANCIS HUMPHRYS, BRITISH HIGH COMMISSIONER IN IRAQ, AT A BANQUET IN H.M.S. "LUPIN."

The long-standing feud between two Arabian kingdoms was happily ended when, during the week-end, February 22-24, King Ibn Saud of Nejd and King Feisal of Iráq met and made friends aboard the British sloop H.M.S. "Lupin," in the Persian Gulf, in the presence of the British High Commissioner in Iraq, Sir Francis Humphrys, and concluded a treaty of peace. The "Lupin," with Sir Francis on board, anchored off Fao on February 22, followed by the "Nearchus" bringing King Feisal. King Ibn Saud arrived in the cable-ship "Patrick Stewart." Both Kings went aboard the "Lupin" and warmly greeted each other. After a reception, the two Kings and the High Commissioner held a private conference. Both the monarchs expressed their thanks to the British Government for its work in promoting peace among the Arabs.

What are we to think of that condition of mind as we stand in the presence of these centenaries of Liberty which are about to be celebrated? Are we to see in them the accomplishment of the eternal law which decrees that desire is worth more than possession? Did the Western World pursue a chimera when it fought for Liberty with pen and sword? The crisis of liberty as the aspiration of individuals and as a collective idea is partly, and before all, due to a contradiction which unbalances our epoch. If individualism has triumphed in the family, in culture, in art, in religion, and in social life, it has been completely suppressed in economic life. Nearly all forms of free and individual work have disappeared. In Europe and in America, the immense majority of men and women have no longer, during eight hours of the day, either sex, name, age, religion, or family; they are slaves to orders, the little living wheels of an immense machine. They only become men and women enjoying the greatest liberty that man has yet known when they come out of their offices and their workshops.

I never felt that contradiction more than when I saw the mobs of men and women going to their work in a great town one morning. Modern men may think what they please about God, but how many of them have still liberty to delay when they might wish to do so by half an hour in getting up in the morning, with the exception of Sunday? The automatic precision of those immense daily work processions is a sign of the times. None of the autocratic civilisations of the past had succeeded in obliging nearly all the men and all the women, millions of them! to wake every morning at the same hour, to dress themselves in the same time, to run together to take the same trams or motor-buses, the same trains, so as to find themselves at the same time in the same place. . . . That precision was found in old days only in a few barracks and in convents.

The world is at present during a part of the day an immense barrack, or a gigantic convent, in which millions of women and men submit themselves spontaneously to the same discipline. The poets and philosophers of liberty who prepared the great shock of 1830 did not foresee that a century later everyone would be automatons for eight or nine or ten hours, and free beings—the freest who had ever yet existed—during the rest of the day. That is the great contradiction, the paradoxical marvel, and one of the torments of our day. Everyone is not capable of living two such different existences with the same ease; at one time the individualistic spirit of a free life disturbs the impersonal automatism of work; at another time the passivity of work diminishes the taste and desire of liberty.

A century ago, when the monarchies of Europe were making a last effort to impose official and exclusive doctrines on their people, liberty seemed to be the supreme good to those ardent spirits who wanted to think, work, act, create, and judge outside those doctrines and those standards recognised by Power. It was a passion. Liberty, which has now been conquered for many generations, is to-day nothing but a system of conventional rules, codified by the legislators or sanctioned by public opinion, which guarantees to all doctrines and all schools, under certain conditions and within certain limits, the right of manifesting itself, to make itself known, to solicit public favour even if the State and the groups which dominate it are opposed to it. It is nothing more.

Nothing more, and, consequently, a small matter which leaves the generations which are accustomed to it quite cold. If the modern State has renounced the monopoly of truth, the human spirit has not therefore conquered complete liberty, even in the freest countries. It is not only the State which can forge chains for thought or genius. Let us take the most characteristic case: that of the Press. It was not a mere chance that the revolution of 1830 in Paris was let loose by royal ordinances which imposed serious restrictions on the liberty of the Press. Among all the monopolies which the State claimed in old days, that of printed truth had ended by becoming one of the most intolerable.

It was overthrown by the shock of 1830. The efforts made to reconstitute it had no lasting success in France, and in fifty years the liberty of the Press had triumphed throughout the whole of Europe, excepting Russia. The decisive battle of this long struggle had taken place in Paris, in the days of July. But, though the official press censorship has been abolished, has it become completely free? Everyone knows that it has found other masters in the great financial interests, the political parties, and the public. If in old days the journalist had to consider when he wrote what the Archbishop, the Minister, the King or the Censor would think of his writing, the modern journalist, even when he is completely politically

[Continued on page 192.

Notes for the Novel-Reader: Fiction of the Month.

"EPHESIAN," amplifying the story of Joseph, has struck the happy mean between play of imagination and knowledge of facts. He puts his own interpretation on the Bible story, while adhering to it in the main. (As he was bound to do where historical records corroborate it.) His Joseph in "The Coat of Many Colours" (Bodley Head; 7s. 6d.) is not a clairvoyant. He is a masterly opportunist, who plays on the current belief in the interpretation of dreams. There are two hypotheses to explain Joseph's rise to power. The one that "Ephesian" works out is the urge of the Hebrew statecraft of the man, and the interacting loyalty of Hebrew exiles one to another. The emblems of freemasonry are the sign under which they shape their ends. It is in their interest that the Hyksos dynasty should survive, and it is the Hebrews scattered up and down the valley of the Nile who outwit, by Joseph's instrumentality, Sekenra and the Theban priests. In this novel you have more than the dramatic rendering of one of the great stories of the world; there is also an exposition, which could hardly be improved upon, of the peculiar genius of the Hebrew race. "Ephesian" pieces together and reconstructs the events and purpose of the ancient romantic story. As a novel, "The Coat of Many Colours" has a vivid appeal, and as a pictorial reproduction of historical material it is not less noteworthy.



MISS NAN SHEPHERD.
Author of "The Weatherhouse."

The charm of "Down in the Valley" (Chatto and Windus; 7s. 6d.), by H. W. Freeman, lies in his style, and in his talent for expressing the beauty of an unspoiled English country. His Valley airs are sweet; its soil is rich; his Suffolk peasants are of the true tradition. The hero is a prosperous grocer of Bury, who buys a tumbledown cottage and goes back to the ploughland from which his fathers came. Everard finds a sweetheart, whom he woos in the dry, dark shelter of the woodstack in a cowshed, as near to nature as he may. The book is full of lovely things and homely things, and rural passion and rural humour.

Even as Everard is the child and lover of the Valley, so, in Lady Eleanor Smith's "Red Wagon" (Gollancz; 7s. 6d.), Joe Prince, the circus man, is child and lover of the Road. "Red Wagon" is a brilliant first novel. It is the complete adventure of Joe Prince—the complete story of the making of a showman. The camp on the heath or in the field, the horses, the great cats in their cages, the clowns, the acrobats, men and women, are all part and parcel of Joe Prince's fortune. His ambition was to own his own show; and with a sweeping movement Lady Eleanor Smith builds up the tale until it stands perfected. "Red Wagon" is an achievement that well deserves to survive beyond the success of a season. Which may also be hoped for the book of another new writer, Norah Hoult, who has painted the portrait of a drunkard with such terrible accuracy in "Time, Gentlemen!. Time!" (Heinemann; 7s. 6d.). When it opens, Will Carmichael, solicitor, is a long way downhill, so far down that his wife is at her wits' ends to keep the home together. Keeping up suburban appearances is already beyond her. The two children of the couple are a wonderful bit of child study — and Edna of wife study, for that matter. Carmichael moves in a drunken haze to the inevitable end. Sombre as the narrative is, you will go far before you find a more truthful and incisive piece of work than this first novel of Miss Norah Hoult.



MR. VERNON BARTLETT.
Author of "No Man's Land."

"Turn Back the Leaves" (Macmillan; 7s. 6d.), by E. M. Delafield, and "Wild Justice" (Methuen; 7s. 6d.), by George Birmingham, are novels in which two well-known authors are found to advantage. "Turn Back the Leaves" is more spacious than most of Miss Delafield's books, and in "Wild Justice" George Birmingham has produced a detective story



MR. CLAUDE HOUGHTON.
Author of "I Am Jonathan Scrivener."

that has something more than an ephemeral interest. Miss Delafield's art is pungent, as usual. In this novel she has applied it not only to scarifying futile people: it is also employed with remarkable skill in the delineation of a dull, good woman.

Mr. J. D. Beresford's "Love's Illusion" (Collins; 7s. 6d.) will come as a surprise to his admirers. It is a subdued love-story, told in retrospect by a middle-aged man wistfully reviewing the self-deceptions of his youth. The ashes of "Jacob Stahl" are cold indeed. The youth's love is not quite calf-love, although it is immature. He had been entangled with a girl who had a flawed family history, her passion being provocative, while his was more innocently ardent. A simple and by no means unusual romance, reflectively told.

"The Rocklitz" (Bodley Head; 7s. 6d.), by George Preedy, has been compared to "Jew Süss." To our mind, it has more in common with the historical novels of a well-known English woman writer. It is an admirably constructed tale of the part played by a woman in the Court of Saxony in the seventeenth century, covering the triumphs, the dangers, the intrigues that beset youth and beauty in high places It is tragic, and it is written in a manner becoming to the treatment of tragedy. "The Rocklitz" leaves its mark. In Mr. Gerhardi's "Pending Heaven" (Duckworth; 7s. 6d.) the air is stale with the slovenliness of the Bohemians, and Mr. Gerhardt, though witty, is too often sardonically heavy where Murger would have been light. It has a direct ironical force, and it enlarges succinctly on a text from Goethe — "Because they do not know how to respect, to enliven the present, do they long so for a better future, caper so much with the past." The intention is impressive, but the hedonist on the brink of a nervous breakdown excites repulsion, and it is difficult to persevere to the end of his contemptible career.



MRS. LEONORA EYLES.
Author of "Strength of the Spirit."

The Doric in "The Weather House" (Constable; 7s. 6d.) will be either an exasperation or a delight, and the mannerisms of Nan Shepherd are similarly emphatic: either you will like "The Weather House" immensely or you will not like it at all. Miss Shepherd is adroit in presenting the admixture of materialism and mysticism in a northern race; she is an adept, too, in the creation of a dreamer, and in Louie Morgan she pierces to the secret heart of a frustrated woman. "The Weather House" is no common novel, and Miss Nan Shepherd in no trivial novelist.

The adventure of "Adventure Calls" (Murray; 7s. 6d.), by Katherine Woolley, is one to captivate anyone who likes a story of finely tempered courage. The twins in this mettlesome romance are real twins, a brother and sister so alike that Colin, the girl, can, and does, take the place of Sandy in an affair of life or death among the Mesopotamian tribesmen. Mrs. Woolley's Iraq is used as effectively as her Highland isle. Moreover, the detailed descriptions of scenery, East or West, are charming. When Earl Derr Biggers can spare a moment from the excitements of murder in Honolulu he touches in the fascination of the Tropics; "The Black Camel" (Cassell; 7s. 6d.), for this and other reasons, stands well above the common thriller. Shelah Fane, is, in fact, too good to be offered up as the victim of an affair of bloodstains and tangled clues. However, that is Mr. Bigger's business; it is not for us to quarrel with the generous prodigality of his talent. "Dawn on Mont Blanc" (The Hogarth Press; 7s. 6d.) is tenuous, and Wilfred Benson, setting out to deal with the incidental tragedy of an aggravating young man, has contrived to damp down its interest. The result is that, when you have done with the long-drawn aggravatingness of the young man, you do not care a straw whether he succeeds or fails in extricating himself from the two women whom he has provoked to hysteria.



THE AUTHOR OF "RED WAGON," A NOVEL OF CIRCUS LIFE: LADY ELEANOR SMITH—AS ST. GEORGE.

Particular interest attaches to this photograph, for it is being used as a poster for the matinée, arranged by Lady Birkenhead, which is to be given on April 11 in aid of the General Lying-In Hospital in York Road. The feature of this will be a series of tableaux reproducing pictures shown at the Italian Art Exhibition at the Royal Academy.

Photograph by Edmund Harrington.



MR. C. E. BECHOFER ROBERTS ("EPHESIAN").
Author of "The Coat of Many Colours."

TWO GREAT ATHLETIC EVENTS:

"'VARSITY" SPORTS; CALCUTTA CUP "RUGGER."



THE WINNER OF BOTH THE HURDLE EVENTS IN THE OXFORD AND CAMBRIDGE SPORTS: MR. R. M. N. TISDALL, CAMBRIDGE (SEEN ON THE EXTREME RIGHT), IN THE 120 YARDS HURDLES.



CLEARING 6 FT. (ONLY DONE TWICE BEFORE IN THE HISTORY OF THE 'VARSITY SPORTS): MR. C. E. S. GORDON, THE OXFORD PRESIDENT, WINNING THE HIGH JUMP.



AN INCIDENT IN THE ENGLAND v. SCOTLAND "RUGGER" MATCH ILLUSTRATING LAW 15, SPECIALLY ENFORCED: J. B. NELSON, THE SCOTTISH HALF-BACK (EXTREME LEFT) PASSING JUST AFTER GETTING THE BALL FROM A "SCRUM."



A HOPEFUL MOMENT FOR ENGLAND: R. S. SPONG, THE STAND-OFF HALF (SECOND PLAYER FROM THE LEFT), GETTING WELL AWAY WITH THE BALL AFTER TAKING A PASS.



A CRITICAL MOMENT FOR SCOTLAND JUST BEFORE THE WHISTLE BLEW FOR THE FINISH: AN ENGLISH ATTACK NEARLY SUCCESSFUL, BUT CHECKED JUST IN TIME.



THE BREAK-UP OF A "SCRUM": THE ENGLISH FORWARDS (THEIR CLEAN WHITE JERSEYS INDICATING AN EARLY STAGE OF THE GAME) REMOVING THEIR ARMS FROM EACH OTHER'S SHOULDERS AS THEY RISE.

Cambridge won the Inter-University Sports, at Stamford Bridge on March 15, by eight events to three. Mr. R. M. N. Tisdall, Shrewsbury and Caius, carried off both the 120 yards hurdles (in 15 4-5 seconds) and the 220 yards low hurdles (in 25 3-10 seconds). He was also second in putting the weight. Mr. C. E. S. Gordon, of Charterhouse and Christ Church, the Oxford President, cleared 6 ft. in the High Jump—a feat performed only twice before in these Sports.——The England v. Scotland International "Rugger" match, played at Twickenham on March 15, resulted in a draw, neither side scoring. Thus the Calcutta Cup, the special trophy associated with this particular event in the International series, is still left with Scotland. As one of our photographs (left, in middle row) gives a good view of a scrummage just after the ball has been heeled out, it is interesting to recall that, on the day before the match, the International Rugby Board decided that Law 15, governing the insertion of the ball into the "scrum," should be strictly enforced, and a sub-committee was deputed to interview the referee and the two captains on this point before the match. Another photograph (right, in lower row) shows the curious effect as the forwards rise from a "scrum" removing their arms from each other's shoulders. English players can be distinguished by white jerseys with rose badge; Scots by dark jerseys with thistle.



A PAGE FOR COLLECTORS:

LOOK AT YOUR PICTURE-FRAMES.

By FRANK DAVIS.

EVERYONE knows how a fine—or a tenth-rate—picture can be improved by an appropriate frame; but very few people, other than professionals, take an interest in what is, after all, an embellishment rather than an essential. It is reasonable to suppose that of every ten who have inherited Old Masters not more than one has taken the trouble to study their frames. No doubt it is this that accounts for the frequent appearance in the auction-rooms of worthless canvases enclosed, as it were, in fine dresses, when a painting worth at the utmost £5 brings its surprised owner ten or twenty times that amount.



FIG. 1. THE VAN DYCK FRAME (CENTRE); AND TWO OTHER EARLY TYPES.

The outer frame (*A*) is the Van Dyck type, doubtless designed by the artist and adapted from contemporary Dutch style. The middle frame (*B*) is the earlier English type—roughly, Charles I. period—sometimes silver-gilt. The inner frame (*C*) is rather later—Charles II.—with acorn decoration, silver-gilt with gold lacquer above. It looks silvery now because the lacquer has worn off. Pictures by Lely and Kneller were always in silver-gilt frames.

I hope the following notes may be of interest, especially as there seems to be no book of words in existence to which reference can be made. It will be understood that every possible variety is not dealt with. At the same time, I don't think any really important type has been omitted.

Whereas old French frames are always made of oak, English are mainly of pine or limewood, rarely of oak, occasionally of pearwood when used for prints, but never of walnut except when made specially for mirrors. One would expect picture-frames to follow furniture fashions both as regards design and material. They don't. On the whole, the frame-maker is not at all influenced by the cabinet trade. Occasionally his work is reminiscent of furniture—for example, in the so-called Chippendale example illustrated here—but, generally speaking, he is a craftsman who draws his inspiration from a different source. Mirrors were framed by cabinet-makers and have no place in this article. One must forget the furniture business entirely and its progression from oak to walnut, from walnut to mahogany, and from mahogany to satinwood.

Apart from rare and severe Elizabethan examples, the first English type is to be seen in Fig. 1 *B*—roughly, Charles I. period. *A* in the same photograph is known generally in the trade as the Van Dyck frame—very dignified, rather elaborate, and doubtless designed by the artist himself. *C* (in Fig. 1) is rather later—Charles II.—acorn decoration. As is natural, the Van Dyck example is an adaptation of contemporary Dutch fashions. For some reason, frames of the time of Charles II., and sometimes those of the earlier reign, are of silver-gilt with gold lacquer above. The passage of years has often worn the lacquer away, so that the surface is more silvery than golden, but there appears to be no evidence that late seventeenth-century examples were ever left without lacquer. It is not easy to find an explanation for this method unless it is that gold was exceptionally dear and difficult to acquire. Anyway, with the turn of the century silver-gilt disappears.

It was my intention to illustrate only fairly-definite types. One example, however (Fig. 2 *B*), is so curious that I may be allowed a parenthesis. It dates from about 1690 and must be unique—an outstanding instance of the care and ingenuity sometimes lavished upon a picture-frame in an age of extravagant ornament. It is carved with every possible adjunct of a toilet-table. There are scissors, combs, brushes; a vanity bag, a powder-puff, and scent-bottle; a pincushion, a long hair ornament, a necklace with a medallion, and a jewel-casket. For all its fantastic elaboration, it is not without symmetry, and it does in a very intimate manner reflect something of the social customs of its period.

Let us proceed to the more normal development of the eighteenth century. Four of the best-known types are to be seen in Fig. 2 *A* and Fig. 3 *A*, *B*, and *C*.

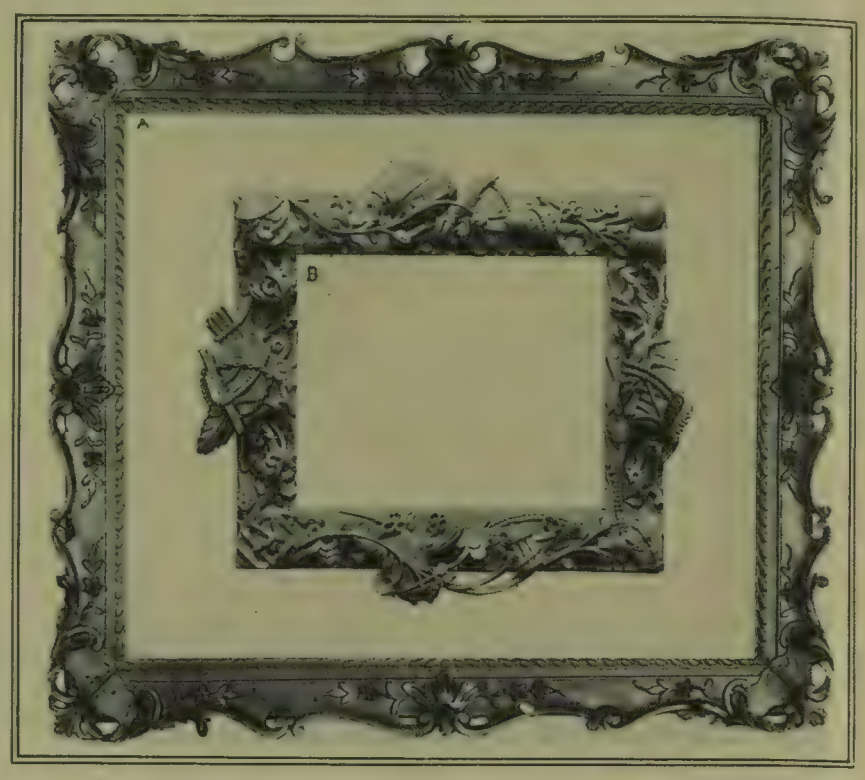


FIG. 2. AN EIGHTEENTH-CENTURY "CHIPPENDALE" FRAME; AND A UNIQUE SEVENTEENTH-CENTURY "CURIOSITY."

The outer frame (*A*) belongs to the Chippendale period, and is an adaptation of Louis XV. style. The inner frame (*B*) is English work of about 1690, and is so curious as to be unique. The design includes every possible adjunct of a toilet-table.

Fig. 3 *A* is an adaptation of the prevailing French pattern under Louis XIV., only considerably lighter. *C* in the same photograph is a favourite design adapted or, rather, invented by, Carlo Maratti, the seventeenth-century Italian painter who is almost forgotten to-day, but whose name in his time was a household word. It is obvious that one can scarcely accuse the English eighteenth-century frame-makers of being too original, nor does the photograph of the so-called Chippendale pattern (Fig. 2 *A*) show anything but an adaptation of the style of Louis XV., just as Fig. 3 *A* is an adaptation of that of Louis XIV.

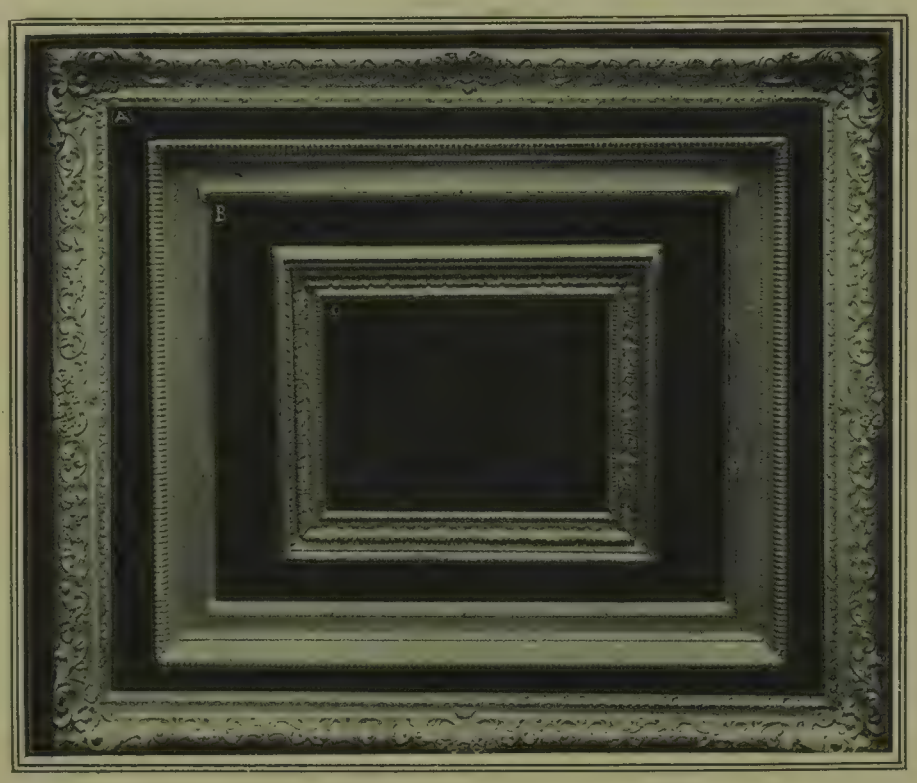


FIG. 3. ROMNEY'S SELF-DESIGNED FRAME (CENTRE) AND OTHER EIGHTEENTH-CENTURY EXAMPLES.

The outer frame (*A*) is an early eighteenth-century English example adapted from the French Louis XIV. pattern, but considerably lighter. The central frame (*B*) is the simple type always found, with slight variations, on Romney's pictures, and designed by him. The inner frame (*C*) is a type first designed by Carlo Maratti, the seventeenth-century Italian painter, very celebrated in his time, but now almost forgotten.

All Photographs by Courtesy of Mr. H. J. Spiller.

It would seem that only artists themselves can design a frame to harmonise with their pictures. Some, of course, simply don't trouble, but use one or more of the standard types. Here (Fig. 3 *B*) is the simple pattern (with slight variations) always found on pictures by Romney, and designed by him. In a completely ideal world every painting would have a frame specially designed for it by the artist himself. To see the endless care and fine craftsmanship that can be lavished on a particular frame, one has only to stand in front of certain of the earlier pictures in the Italian Art Exhibition. Like the paintings themselves the frames are obviously the product of days when time was of no importance.

A "LEONARDO" ONCE CUT UP AND PARTLY USED AS A BOX-LID.



A FAMOUS PICTURE WITH A STRANGE HISTORY: "ST. JEROME," AN EARLY WORK BY LEONARDO DA VINCI (*c.* 1481).

This illustration recalls one of the strangest vicissitudes that ever befell a painting by one of the great artists. In "Leonardo da Vinci," by Edward McCurdy, the leading English authority on that master, we read: "The history of the picture is adventurous enough. Cardinal Fesch found the major portion of it used as the lid of a box in a shop in Rome in the early part of last century. A panel containing the head had been cut out, and this he afterwards discovered hanging up in a shoemaker's shop. The re-united picture was acquired by Pius IX., and placed in the Vatican Gallery." Mr. McCurdy has now kindly supplied us with some further interesting facts. "The earliest information about the picture is that a print of it occurs in Gerli's 'Disegni di Leonardo da Vinci' (Milan, 1784), and it is there stated to be in the possession of Angelica Kaufmann. She went to live in Rome in 1783, and died there in 1807. It disappeared presumably at her death and got cut up as described. It was sold in 1841 for 2500 francs among the pictures which formed Cardinal Fesch's collection, after his death."

THE TRANSFIGURATION OF LIBERTY.

(*Continued from Page 487.*)

and economically free, has to reckon with his public. The public is also a master, and all the more exigent because it is more numerous and heterogeneous. The invisible censorship of the public works better than the censorship organised by the Kings of yesterday; in the freest country, the most independent newspaper is only free within certain limits imposed by its public. There are truths which it could never state because its readers would revolt.

It is the same in art, literature, science, philosophy, religion, and politics. The human spirit is no longer the slave of power as in old days: it definitely won its liberty a century ago by a decisive revolt. But in the course of the nineteenth century it found new masters whom it is forced to serve; it must, too, often falsify truth, defend iniquity, deceive ignorance, as it used to do formerly in order to please the Kings. Liberty in modern States is no longer anything but a rule in a conventional game, in which the holders of opposing doctrines have given up using the secular law in their combat or to convince men of their truth. That is why we willingly smile a little to-day at the rather naïve ardour of those of our grandfathers who let themselves be killed in the cause of liberty. They seem to us to have exaggerated. Are we right?

Yes; the mystical passion of a century ago has become crystallised in a system of conventional rules. We must not, however, forget that that rather dry convention is the invisible keystone to the arch of Western civilisation. Woe be to the generations and the peoples who may interfere with it! Modern civilisation has a certain number of faults and is threatened by certain dangers, but it has accomplished in *one* century a work which is incomparable in any previous history. It has conquered and peopled the earth; it has discovered, captured, and tamed the most secret forces of nature; it has transformed man into a more active, courageous, disciplined, and independent being than he ever was before; it has made the Christian principle of the moral equality of men a reality for the first time; and, though at present it is somewhat rough and ready, still, it is universal, and soon not only all classes but all races will be blended in it.

What is the deep-seated force of the prodigious energy which has made it possible to accomplish in one century a work so great in its imperfections? What is the decisive superiority of Europe and America over the Asiatic contemporary civilisations and over the more brilliant civilisations of the past? The past Asiatic civilisations, like the contemporary ones, always aspire to a coercive unity; they have only one doctrine, whether it be religious or political, which they seek to impose on the whole of society so long as the doctrine is a live one, and which they change when the doctrine is exhausted. Western civilisation is a living unity of religious, political, moral, and æsthetic doctrines which vary enormously, and are sometimes even contradictory, and the individual can choose at will among them all.

It would be an exaggeration to say that each European and American could to-day choose his religious belief, the philosophical or moral doctrine, the political opinion, the æsthetic code which respond best to the intimate tendencies of his nature. But there is no doubt that each of us possesses a liberty of choice which is much greater than that of the men who went before us or the Asiatic peoples. We are, therefore, freer than our ancestors or than the Mohammedans of our own day, who are not yet Westernised, and we are right to be proud of it. It is for this reason that our civilisation is the most powerful, the richest, the most learned and supple, the most plastic, the least rigid and crystallised. In the ever-changing kaleidoscopic effects of their minds, in their changing ideas and sentiments, all the individual and collective forces are excited, intensified, and multiplied, and at the same time mutually modify each other. The crystallisations of old days are no longer possible in the perpetual change which is produced by so many ideas and passions struggling together for the mastery; then, too, revolution—that is to say, the sudden rupture of the crystallisations—becomes more difficult and rarer.

We should be wrong to dispute the liberty which our grandfathers also conquered for us by destroying the monopoly of truth which the States of the old régime possessed. Many delicate spirits complain to-day of the power that money exercises even over spiritual life. According to those malcontents, we have overthrown one despotism to create an even more detestable one. Do not let us exaggerate. It is true that to-day gold sometimes subjects and corrupts the human mind, makes it defend iniquity, and spreads error. It is regrettable and dangerous that this should be so. But it would only be by an error of historical perspective that we should be able to establish a comparison between the contemporary power of money and the deified State of the old régime.

The powers of money are numerous, partial, dispersed, particularised, and discordant. The sphere of their action is limited. They may win over to their side a certain number of writers, jurists, wise men, and politicians, but they can never, like the deified State of old days, crystallise the spirit of a civilisation in the belief of a unique indisputable truth. Therefore, in celebrating the centenaries of 1830, we shall acquit ourselves of a duty of gratitude. Our grandfathers did not solve all the problems of life; but they rendered us a great service by fighting for liberty. Transformed into a system of conventional rules, liberty is one of the most precious treasures that Western civilisation possesses. The peoples of Europe who, during the last ten years, have renounced them begin to perceive their mistake.

"THE GENTLEMAN IN THE PARLOUR."

(*Continued from Page 474.*)

traffic, their ceaseless din. They have no history and no traditions. . . They are as hard and glittering and unreal as the backcloth in a musical comedy."

But he found the wats, or Buddhist monasteries (of which there are three hundred and ninety in Bangkok), more interesting, both from the point of view of their architecture and their associations, than the city itself. The royal wat is the most magnificent of all, but, he complains, it means nothing to you: "it is huge, it is crowded, it dazzles the eye and takes the breath away, it is empty, it is dead . . . the 'oh' of surprise is extorted from you, never the 'ah' of emotion wrung." The smaller, humbler monasteries seemed to Mr. Maugham to possess more spiritual significance than these; and he is led on to a discussion of Buddhism which bewails, as he thinks, mistakenly, the "transitoriness that embitters life."

But when he reaches Angkor he puts aside his critical faculty, and gives himself up to appreciation. The description of Angkor, though not the end, is the climax of the book, the point of deepest interest and most intense emotion. After Angkor Mr. Maugham visited other places—Saïgon, which has "all the air of a little provincial town in the South of France"; Tourane, "merely the mask of a vulgar soul"; Huë, "a pleasant little town, the capital of an Empire, but not imposing"; Hanoi, "where I found nothing much to interest me"; Haiphong, "a commercial town and dull." These cities one remembers not for their intrinsic interest, but for the opportunities they afforded Mr. Maugham of meeting and studying queer types. For the sake of Grosely we can forgive Haiphong its dullness. Perhaps Mr. Maugham wanted to end his book on an ordinary note, to provide an emotional diminuendo which should restore the tone of daily life after the terrific excitements of Angkor. Commenting on some bas-reliefs, inferior in design to the rest, but representing scenes in the common life of the day, he concludes: "Then it seemed to me that in these countries of the East the most impressive, the most awe-inspiring, monument of antiquity is neither temple, nor citadel, nor great wall, but man. The peasant with his immemorial usages belongs to an age far more ancient than Angkor Wat, the Great Wall of China, or the Pyramids of Egypt." It is evident that human nature delights him more than Nature, and Man than the works of man. L. P. H.



First Thing Every Morning
Drink Hot Water and Lemon

Flush Out "Acid Stomach" and Intestinal Accumulations.

Most of us suffer in some degree or other from acidity. Due to our sedentary habits, unnatural eating, excessive smoking and other abuses of health, too much acid forms in the stomach and the system. The excess acid causes acid-indigestion with gassy fullness, sourness, and burning. It sets up putrefaction of the waste matter in the bowels, which in turn breeds poisons that are absorbed by the system and makes us dull, lazy, and headachy.

One of the best things you can do to reduce acidity and combat auto-intoxication is to drink a glass of hot water with the juice of half a lemon every morning before breakfast. This is a splendid way to clean out the stomach and intestines, and make the whole digestive tract sweet and clean. You can make the hot water and lemon doubly effective by adding a tablespoonful of Kutnow's Saline Powder. This is a fine old natural alkaline-saline aperient that has been used for years to counteract acidity and the putrefactive processes in the gastro-intestinal canal. It makes a delightful effervescent drink that anyone will relish.

All chemists will supply you with Kutnow's Powder. Get about four ounces to start with and use it every morning for six or seven days. See the change it brings in your condition. You 'll take a new interest in life. You 'll be conscious of a new strength and energy, and you 'll be more eager for work and play. You 'll sleep better at night. The whole world will look different to you because you 'll be internally clean. If nothing else than for a test, get four ounces of Kutnow's Powder to-day at your chemist and begin taking it to-morrow morning.

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A Press Opinion

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An Owner's Opinion

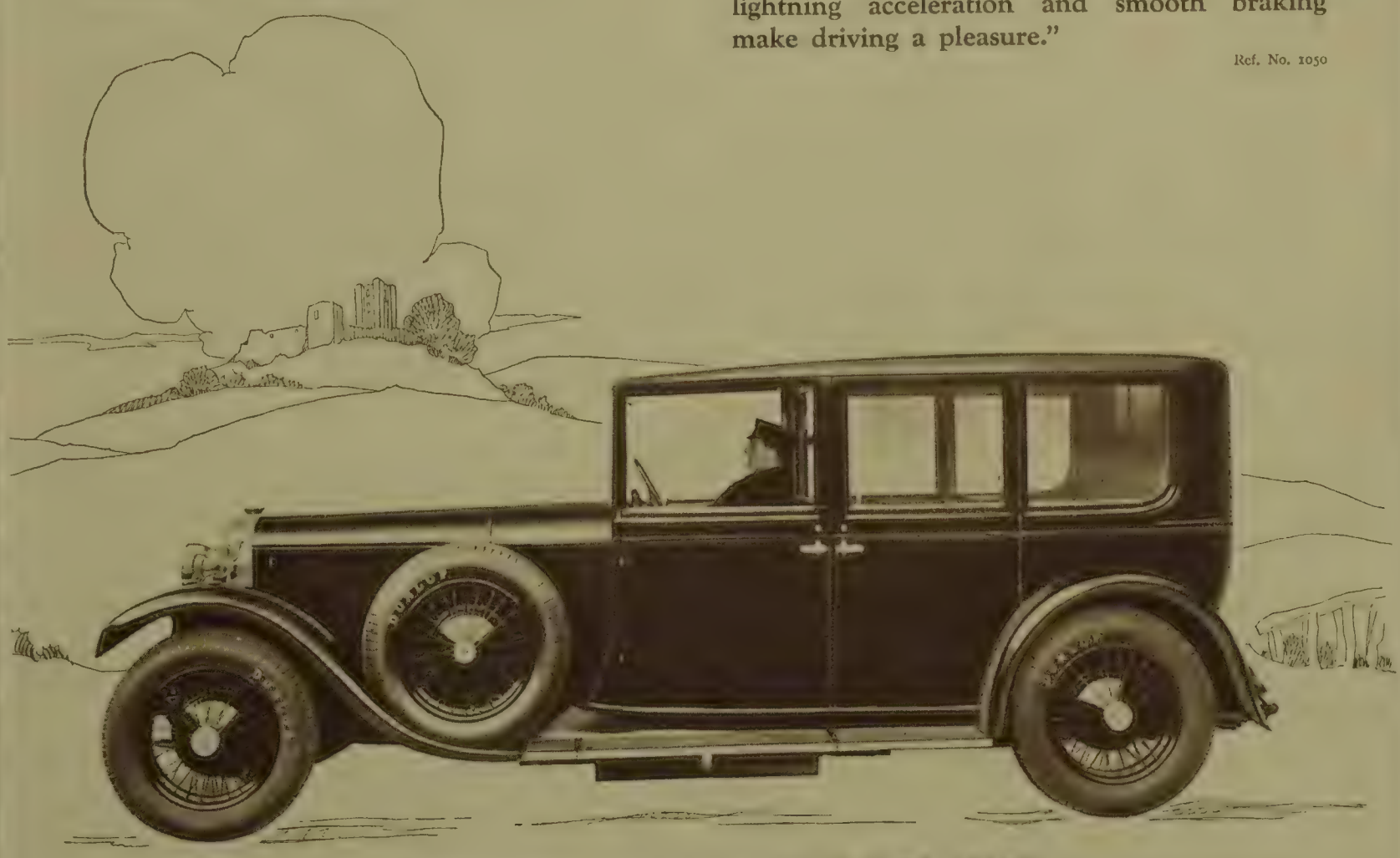
"I confirm that after 1,000 miles' running the engine and transmission are very quiet and vibrationless, the whole car a sound engineering job.

"The $6\frac{3}{4}$ hours' run down was over wet roads, part of the time during heavy rain.

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WITH WINDOWS OF VITA-GLASS AND WALLS ON WHICH TO CHALK: AN IDEAL NURSERY FOR PLAY.—(*By Courtesy of W. H. Gaze and Sons.*)



LIGHT WEATHERED OAK FOR OLDER CHILDREN: A SCHOOLBOY'S BED-ROOM WITH PRACTICAL SOLID FURNITURE, AND WALLS IN ATTRACTIVE COLOURINGS.—(*By Courtesy of Heal and Son.*)

WHEN we were very young we were not so fortunate as the children of to-day. They have not only toys that are miracles of ingenuity, but nurseries which are furnished and decorated according to their own tastes. A child no longer needs a vivid imagination to bring gaiety and colour into his world on a dreary day. The ceiling of his nursery is now blue as a summer sky or as golden as the sun, while the walls are rendered even more entrancing by the fact that the lower half has a dado on which he may chalk any picture that fancy dictates. This is introduced in the Gazeway nursery, illustrated in the top left-

[*Continued opposite.*



THE "TREASURE COT" WHICH IS PORTABLE AND EASY TO PACK: IT IS CONSTRUCTED TO FOLD UP INTO A FLAT PARCEL WHICH CAN BE SENT THROUGH THE POST. THERE IS NO CANOPY TO COLLECT DUST. AT THE TREASURE COT COMPANY, 103, OXFORD STREET, W.

Continued]

hand corner, where the ceiling and walls are bright yellow and the "chalkable" dado light blue. The brightly painted clock over the fireplace and the compass on the ceiling are so attractive that their uses are soon learned. The nursery rugs are reversible and are peopled with old favourites from fairy tales. Nursery furniture, of which some pieces are illustrated below, is designed exactly to the height which is practical, and is yet low enough for a child to use. This, too, is in gay colours, and gives to the room a bright and cheerful atmosphere which subconsciously influences the child's mentality and creates a happy disposition.



A DIMINUTIVE NURSERY SIDE-BOARD: IT IS CARRIED OUT IN WHITE ENAMELLED WOOD DECORATED WITH NURSERY-RHYME FOLK.—(*By Courtesy of Waring and Gillow.*)



"LLOYD LOOM" GARDEN FURNITURE IN A CHILD'S SIZE: THE WICKER IS STRONG, LIGHT, AND GAILY COLOURED. IT IS AVAILABLE IN MANY SHADES.—(*By Courtesy of Waring and Gillow, Oxford Street, W.*)



A CHILD CAN OPEN IT: A SMALL COMBINED WARDROBE AND CHEST OF PAINTED WOOD IN CHARMING COLOURINGS, MATCHING THE SIDE-BOARD OPPOSITE.—(*By Courtesy of Waring and Gillow.*)

WHERE GOOD TASTE DEMANDS THE BEST!





Where good company demands refreshment of a festive and lively nature, the choice of a non-alcoholic drink is a simple one if you insist upon Schweppes Ginger Ale and no other. Here is a delightful beverage of irreproachable purity, most refreshing, and recognised as the best of its kind.

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Also order SCHWEPPES SODA WATER, CIDER, TONIC WATER, GINGER BEER, LEMON SQUASH, ETC.

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

THERE are new regulations in regard to the storage of petrol which I do not believe one out of a hundred car-owners is aware of. Consequently, they are laying themselves open to a heavy fine if some prowling inspector of petroleum spirit and oils wanders into their garage. Under regulation No. 5 of the Petroleum Spirit (1929) Order, a private garage where an owner keeps his or her car with petrol in the tank is a "storage place" within the meaning of the Act when the car is in the garage. In virtue of this ruling, a motor-owner is called upon to provide fire-extinguishing apparatus "of a type capable of extinguishing fires occasioned by burning petroleum spirit, or a supply of sand, or other effective means of extinguishing such fires." As a matter of fact, most sensible owners do carry an Essex or other type of fire-extinguisher on their cars, and thus unknowingly satisfy the authorities and conform to the regulation. But those motorists who do not add a fire-extinguisher as a standard equipment will have to provide something of this character in the garage itself. Long before this regulation became law I always carried an extinguisher on my cars and continue to do so. This is really the easiest method of satisfying the law and providing a useful fitting for the car itself, although, as a fact, my extinguisher has never been used to quench fires except on other people's cars on the roadside. But it is nice to feel that if your carburetter should flood a bit and a back-fire set this free petrol aflame, the "squirter" is at hand to dowse the incipient blaze in a few seconds. Otherwise one stands the chance of having one's car burnt up through not carrying this necessary safeguard. Now that the law compels us to own one for the garage when the car is in it, we might as well carry it always on the car. At the same time, I wonder who first thought of such an admirable "sales boost" for fire-extinguishers, and managed to persuade the authorities to decide that a car was a "storage place" under the regulation?



THE AUTHOR OF "JOURNEY'S END" AND HIS NEW CAR: MR. R. C. SHERRIFF AND HIS 16-H.P. AUSTIN, WITH MAGNET SPORTS COUPÉ WEYMANN BODY.

The car shown is exclusive to Messrs. Pass and Joyce, of 47, Pall Mall, S.W.1, and of their own registered design.

Writing of petrol-tanks reminds me that in a recent case for damage Mr. Sheriff Watt, K.C., stated that it seemed to him that a motorist is not bound to know or assume there is a vehicle following him, and is entitled to assume that the driver behind keeps such a distance and has such control as will enable him to pull up. That may be the law, or how it was construed on that occasion (a charge of a collision damaging the rear petrol-tank), but, nevertheless, I advise motorists to give ample warning before they do pull up suddenly; otherwise they may be held to be contributorily negligent if they are run into by a following vehicle.

Road Less Jolting than Rail.

Driving down to Folkestone recently, when the sun was shining most brilliantly, several drivers had narrow escapes from rear collisions owing to their not seeing warning signals by the drivers of halting vehicles through being somewhat dazzled by the strong sunlight. I was a passenger in one of the new 30-h.p. "double six" Daimler saloons on this occasion. We were four up, including the driver, and covered the seventy miles from London in two hours from door to door, starting from the May Fair Hotel, Berkeley Street. A week before, I had travelled down by train from Charing Cross, and I was far more jolted and shaken in the first-class carriage on that journey than when speeding along in this "double six" Daimler at fifty miles an hour on the road. In fact, the car ran so smoothly at all speeds that the passengers were not

[Continued overleaf.



THE LOWEST-PRICED BRITISH "STRAIGHT EIGHT": THE HILLMAN "STRAIGHT EIGHT" SALOON, WHICH SELLS AT £445.

The LANCHESTER 30 h.p. STRAIGHT EIGHT



THE most notable example of advanced design that even Lanchester has produced . . . . A car for the man who delights in the possession of great power and in the knowledge that he can use it with safety, whilst at the same time desiring that luxury of road travel and complete refinement for which Lanchester Cars are famous. You should see it; give it a thorough trial and judge its qualities for yourself. See also the 21 H.P. 6-cylinder Model; both outstanding examples of British Automobile Engineering at its best.

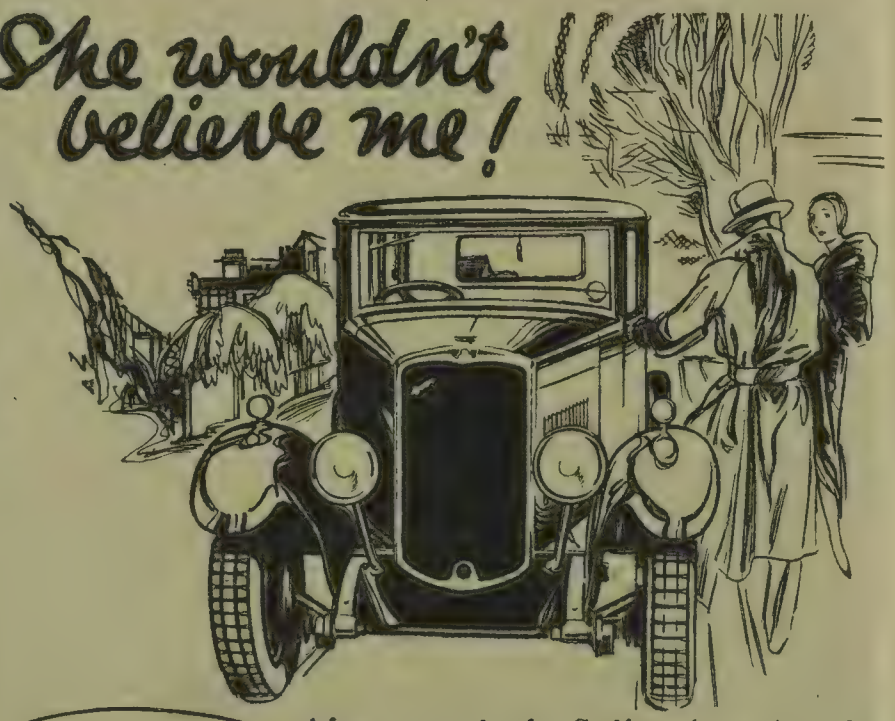
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She wouldn't believe me!



MODELS AND PRICES (at Works):

4 Seater Open Tourer, £235.
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'Migrant' Sun Saloon, £270.
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Wire Wheels £8 8s. extra except on "Fleetwing" Saloon.

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Joint London Distributors: NEWNHAM MOTOR CO., 237, Hammersmith Rd., W.6, and HENLYS LTD., Devonshire House, Piccadilly, W.1, and Henly House, opposite Gt. Portland St. Stn., W.1.

After a run in the Swift, a burst into the Country and then in and out of town traffic, she wouldn't believe me when I said I only paid £10 tax.
She pays £14 tax a year for her car and thought the Swift every bit as efficient in performance and far neater and smarter in appearance.
This will be YOUR impression too, if you will allow us to arrange a trial run, and your gratification at the economy of general upkeep will make you a firm and permanent Swift enthusiast like thousands of others.
Write for demonstration and descriptive literature.

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The Gipsy Moth 2-seater Light Aeroplane is the ideal owner-pilot's machine. Its high standard of performance is proved by its record. It has won the King's Cup Air Race three years in succession, making Fastest Time for light aircraft in 1929. It is the only British light aeroplane to hold World's Records—Speed and Altitude—and it established the Duration Record for its class by remaining in the air for 24 successive hours. It is employed by the British Royal Air Force and by 16 Dominion and Foreign Governments for training or official duties, and is the standard machine at the majority of Flying Clubs and Schools throughout the World. Apart from its long list of international competition successes, the Moth has pioneer and long distance flights to its credit amounting in total mileage to more than nine times round the Globe.

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Before this age, the automobile, the train and the ship served the traveller . . . it was once the quintessence of modernism to own and drive a motor-car.

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Search the Moth for defects, compare it point for point with any other light 'plane of British or foreign origin . . . compare its performance . . . its international success . . . its faithful service to its owners . . . its chain of service organisation around the World . . . and be convinced.

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THE CAR THAT'S SET ALL THE WORLD TALKING



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(five driven by private owners —1 from London, 1,124 miles and 5 from John O'Groats, 1,836 miles)

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ALL SIX FINISHED

with distinction, each securing the much coveted Monte Carlo Plaque.

Readers of this journal will agree that no test could be more severe and that such a result as is above recorded is conclusive evidence of the highest standard of reliability in high speed touring.

Such result — such evidence —such a Car must appeal to *you*—

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So let us arrange a demonstration —— write —

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Continued.]

shaken or jarred at all. I never realised how smooth road travelling is nowadays in a high-class car with well-designed springs and full-sized tyres properly inflated for the load as on this occasion, with a rail journey fresh in my memory. Possibly this was because I travel mostly by car and seldom by rail. At the same time, road transport is so greatly improved that my impression was only an obvious fact to my companions, who use the rail fairly often. Travelling by cars such as this multi-cylinder Daimler saves time, as this mode of transport is actually faster than the train if one takes into account the time spent in getting to the station, unloading suit-cases, getting tickets, securing seats, waiting at least ten minutes for the train to start, and then getting unpacked again and hoisting oneself and impedimenta into another taxi to arrive at the final destination. The actual train journey occupies 1 hr. 35 min.; but our two hours from door to door was far quicker in reality. These "double six" Daimlers, by the way, are particularly popular in Diplomatic and Court circles at the present time, as they look very dignified without being ostentatious in their luxurious appearance.



"THE CONVIVIAL BARGEE": A DRY-POINT BY S. VAN ABBÉ, A.R.E.

We reproduce, on a considerably reduced scale, a typical example of the work of that distinguished artist, Mr. S. van Abbé, whoes etchings (dry-points) are published by Messrs. Frost and Reed. The edition of each etching is limited to fifty proofs. That illustrated measures 10½ inches square, and is sold at five guineas. The artist, it is interesting to recall, was born in Amsterdam in 1883, and was brought to England when he was five. He has exhibited for many years in the Royal Academy, in the Walker Art Gallery, Liverpool, and at Edinburgh, Glasgow, Toronto, and elsewhere.

By Courtesy of the Publishers, Messrs. Frost and Reed, 26c, King Street, St. James's, S.W.1, and 10, Clare Street, Bristol.

Low-Priced "Straight Eight."

Writing about prices of cars is very difficult unless one realises the standard people expect per £100. For instance, the low-priced "straight-eight" Hillman costs only £445, with a saloon body, thermostatically controlled radiator-shutters, chromium plating, Marles steering, and a host of fittings. This 20-h.p. carriage compares very favourably with, say, its own class of four-cylinder cars of about 14-h.p. costing about £325. The eight-cylinder works out at £22 5s. per horse-power rating, and the four-cylinder car at nearly £23 5s. per horse-power, with all the advantages of the extra power, greater flexibility, smoother running, and a more roomy vehicle in the "straight eight." Also, this car has overhead valves, a carburetter setting to give eighteen miles to the gallon, as compared with side valves and a petrol consumption of twenty-five miles to the gallon of the four-cylinder. Naturally, the maximum speed of the latter is less than the larger-engined car—say, fifty miles an hour to seventy miles. That is why the fuel consumption of the "straight eight" is higher than the four-cylinder. Moreover, this rule applies to all sorts of cars and not only to this particular example. No motorist can have speed without heat units, and the faster the pace the larger the fuel consumption. Yet, taking the average mileage of two such cars, one of eight cylinders and the other of four, at 6000 miles per year, the extra cost of petrol for the bigger car is only £7. Personally, I think the multi-cylinder car scores all along the line in performance per £1 expenditure. At the same time, if close economy is necessary for the motor-owner, and every penny has to be considered, it is wiser to be content with a four-cylinder 14-h.p. Hillman, giving a speed of fifty miles an hour easily, with a consumption of twenty-five miles per gallon average, than a larger model costing over £100 more and using more fuel. I have not considered tyres in this argument, because nowadays one's car only uses one set of tyres in twelve months, and most of us have come to the conclusion that it is cheaper to change one's car every year.



WHERE THE "MINIATURE GOLF COURSE CHAMPIONSHIP" WAS DECIDED: THE COURSE IN THE GROUNDS OF THE PALACE HOTEL, TORQUAY.

It was on the golf course laid out in the beautiful grounds of the Palace Hotel, Torquay, that the "Miniature Golf Course Championship" was recently decided. Many of the leading professionals took part in the competition. A feature of this hotel is the variety of facilities provided for sport and recreation. Besides the golf course, guests have at their disposal lawn-tennis and squash-racquet courts, an excellent swimming-bath, and a ball-room.

"AS DEPENDABLE AS AN AUSTIN"

What does Austin dependability mean to the AUSTIN *owner?*



THE "SIXTEEN" BURNHAM SALOON
(as illustrated)
£375
Sliding Sunshine Roof £10 extra

It means that he can drive his car daily—drive it hard. He need not spare it. Such treatment was anticipated—and provided for—by its designers.

It means that he can motor year in and year out with a minimum of trouble—a minimum of expense.

It means, since this dependability is so recognised, that even after years of service, the car will always command a higher resale figure than less dependable cars.

Cheery, bright inside, with unrestricted vision provided by six wide windows . . . seats deeply sprung, exceptionally comfortable . . . Standard equipment includes Triplex glass, chromium plating, Dunlop tyres. But drive the car yourself. Feel the thrill of handling its flexible vibrationless six-cylinder engine. Feel its 'liveliness'—its immediate responsiveness.

Your nearest Austin dealer will be pleased to arrange a trial run without any obligation whatever. Catalogue on request.

AUSTIN

The Austin Motor Co., Ltd., Longbridge Works, Birmingham. Showrooms, also Service Station for the Austin Seven: 479-483 Oxford Street, W.1. Showrooms and Service Station: Holland Park Hall, W.11

NEW LIGHT ON THE PYRAMID-BUILDERS.

(*Continued from Page 460.*)

dating either to the sixteenth or to the seventeenth year of the king's reign, the latter probably being the year in which the outer casing was placed on the pyramid. From evidence found at Meydum and elsewhere, we know now that the royal quarrymen of the IVth Dynasty were divided into gangs; the gang names were placed in red paint on the stones before the blocks left the quarry, probably with the object of making a tally of the number of stones turned out by each gang at the end of the day. On one particular block (shown on page 462) we actually found the word *aperu* ("gang") written. The following are the names of the gangs so far identified at Meydum, the words in parentheses giving the original forms: "Pyramid-gang" (*mer*), "North-gang" (*meh*), "Enduring-gang" (*zed*), "Vigorous-gang" (*waz*), and "Sceptre-gang" (*was*). The full name, however, of one of the gangs of workmen of Seneferu is known to us from an inscription on a copper adze published by Professor Petrie in "Meydum and Memphis," p. 43, pl. XXXVII. According to my translation of the text, the gang was called "The craftsmen-crew, 'How-beloved-is-the-white-crown-of Seneferu.'"

How long after it had originally been sealed up (during the IVth Dynasty) the Meydum pyramid was entered we do not know, but that it was open during the XXth Dynasty (*c.* 1200 B.C.) is quite evident, for on the ceiling of the long sloping entrance passage are the names of two scribes, Sekerti and Amen-mes, who visited the pyramid during that period. In modern times the pyramid was opened by Professor Maspero (in 1881-1882), and examined by Professor Petrie in 1891. When we came to Meydum last year, we found that the interior passages and sarcophagus chamber were blocked with débris, in some cases nearly to the roof. The clearing of the inside was a long and tedious job, as the further we penetrated the worse the air became. In fact, when we had reached the bottom of the sloping passage leading from the outer entrance, just at the point where the passage runs into the first ante-chamber, we were able to work for only one hour each day. At the end of that time our candles went out, warning us that it was unsafe to remain inside any longer.

We cleared the passages by means of a long chain of men which gradually lengthened the further we went in. The chain numbered sixty men when we were in the first ante-chamber, but by the time we had finished the second ante-chamber (which lies immediately to the south of the other one), the short passage leading to the bottom of the pit leading up into the sarcophagus chamber, and the pit, and had reached the sarcophagus chamber itself, we had to increase the number to ninety. Owing to the narrowness of the passages there was room enough for only one man to hoe up the débris and put it in the baskets. But little by little we removed the mass of broken stone and other material which had accumulated during the last five thousand years. Among the objects were many ranging in date from the IVth Dynasty to the present day. The oldest consist of broken pieces of wood and fragments of pottery, including model offering pots and dishes (contemporary with Seneferu, or at least of his dynasty), fragments of Roman bricks, etc., while the latest consist of Arab knives, pieces of broken glass—and we are bound to add, beer-bottles, etc! Near the lower end of the long sloping entrance passage we found a small pit in the floor of the passage itself; this pit extends for the whole width of the passage, and may have been used for the purpose of holding funerary offerings of some kind. A little beyond the pit we noticed a small slot in the floor of the passage containing a piece of wood, so perhaps there was a wooden door at this point.

NEW TYPE OF MASTABAH.

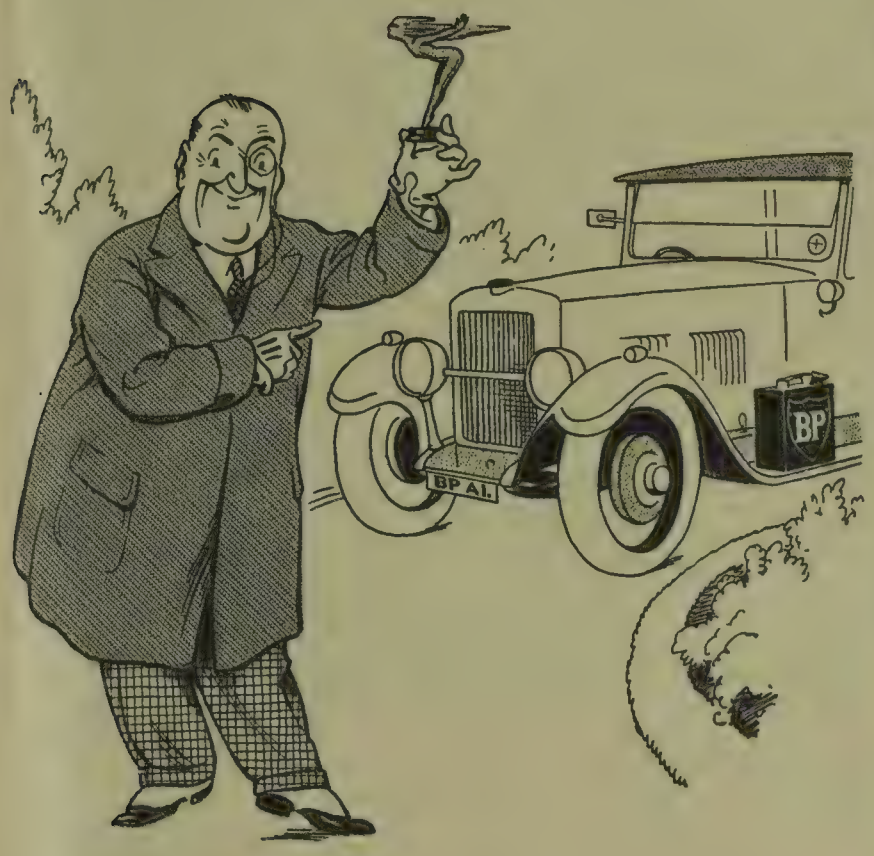
Just to the north-east of the pyramid is a great mastabah, among the largest in Egypt, which measures 354 ft. from north to south, and 187 ft. from east to west. This mastabah was only partially cleared by Professor Petrie in 1891-1892 and 1909-1910, and the name of its owner is so far unknown. It was found by the Pennsylvania Expedition to consist of a rubble core surrounded by a massive sloping brick wall 26 ft. in width; its maximum height is now 56 ft. Our excavations have shown that the mastabah was once stepped in appearance; that is to say, it had three receding stages, each composed of a rubble core encased in brick. Later on the outer enclosing brick wall was heightened and the stages obliterated by rubble filling, so producing the usual mastabah form. The construction of the mastabah thus bears a close analogy to the construction of the Meydum pyramid itself, as in each case the nucleus was staged and later covered with a single smooth casing. The only known parallel to our mastabah is the mastabah-tomb of King Sa-nekht of Dynasty III., discovered by Professor Garstang at Bet Khallaf, concerning which the explorer writes: "The superstructure of this (*i.e.*, the Sa-nekht) tomb was not, apparently, a mastabah of ordinary character. Though so ruinous that it was difficult to discern more than its outline amid the mass of brickwork, yet it had been built up originally in steps. Its analogy with the form of the step pyramid at Sakkarah is striking." Sa-nekht was the successor of Zoser, the builder of the pyramid referred to. Professor Petrie found a tomb-chamber behind the great offering niche in the southern end of the eastern side of the mastabah at Meydum, while we ourselves have discovered a niche at the northern part of the same side, indicating that there is still another tomb-chamber to be found; this we are now looking for, but, as there are many hundreds of tons of débris to remove, the work will take some considerable time. In front of each of the niches we came across a long constructional ramp which originally led up to the top of the mastabah itself. The foundations of the chief builder's house were unearthed near the southern ramp. Some 66 ft. from the north-west corner of the mastabah the west face of the structure is broken by a deliberate cut 5 ft. wide. The bricks have here been so arranged as to form a stairway descending from the upper part of the outside of the mastabah to the bottom of the rubble core on the inside of the wall. Behind the stairway alarming falls of loose débris warned us that there was a cutting in the core itself. When the stairway, which had eighteen steps in all, reached the inner face of the wall in which it was made, there was a drop of over 7 ft.; and 3 ft. in front a low wall, roughly built of bricks. Beyond this, and a little to the north-east, is the opening of a tunnel in the rock, running east towards the centre of the mastabah at its northern end. It was carefully blocked with a brick wall about 13 ft. from the entrance. After this it runs on for another 15 ft., and then suddenly stops. The tunnel is nowhere higher than a crouching man. It seems fairly obvious that the object of the stairway and tunnel was to mislead intending tomb-robbers (including ourselves!) as to the true positions of the actual tomb-chambers in the mastabah. On the rubble core of the mastabah itself were found many interesting ancient inscriptions, placed there when the builders calculated their levels.

[*Continued overleaf.*



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WEEKLY ROYAL MAIL SERVICE

Continued.]

INTRUSIVE BURIALS IN THE GREAT MASTABAH.

Although, as we have already mentioned, the owner of the great mastabah is so far unknown, yet that he was venerated long after his death as a person of some sanctity is perhaps indicated by the fact that the huge enclosing brick wall is literally honeycombed with burials of the XVIIIth Dynasty and later; that is to say, at a time when the mastabah was already a veritable antiquity of about fourteen hundred years. The burials are mostly the simple burials of the common people of the land, who as often as not appropriated someone else's coffin; it might be either too long or too short; was probably damaged in being opened and just as clumsily refitted. Even the most ordinary mummy burials were commonly upset, as if they had been opened and robbed. But, on the other hand, many of the burials belonged to the middle classes, of which we have found a few nice coffins. A set of tombs on the western side, and another set on the eastern side of the mastabah had once been the lairs of some wild animals whose prey had littered the corpses with their bones. The burials may be classified as follows: (1) Burials without coffins, by far the most numerous. These are of two types—those containing unwrapped skeletons and those containing mummies wrapped in cloth. (2) Burials in reeds or stems of the fronds of palm-trees. These burials consist of mummies which were encased in mats made of either of the two above-mentioned materials laid lengthwise and tied with fibre. The cords which held the mats in position are often found, as are also the actual ropes with which the bodies had been lowered into the graves. (3) Burials in coffins. This type represents, of course, the best kind of burial, and usually consists of a cloth-covered mummy in a coffin. The coffins are of two classes—one anthropoid and the other rectangular; the latter class, with the exception of the coffin of Gemesh (to be referred to later on), being reserved entirely for children.

A new cigarette which will contribute materially to the popularity of John Player and Sons has just been introduced. It is the "Bachelor," a Virginia cigarette, smooth, cool, and delightfully mild, made with the same care and regard to quality to which Player's products owe their fame. Presented in a most attractive manner, the dainty box, opening flat and giving easy access to the cigarettes, is entirely new.

GRAMOPHONE NOTES.

THE first electrical recording of César Franck's "Sonata in A Major," for pianoforte and violin (Alfred Cortot and Jacques Thibaud), is included amongst the latest records issued by His Master's Voice. The Sonata is contained on two twelve-inch discs at 8s. 6d. each. Amongst other excellent records issued recently by H.M.V. are Tchaikovsky's "Theme and Variations from Suite No. 3 in G," performed by the London Symphony Orchestra, conducted by Sir Landon Ronald; "Der Rosenkavalier" (Strauss) Waltz, played by the Berlin State Opera Orchestra, under Dr. Leo Blech; "Melody" (Gluck-Sgambati) and "Study in G flat" (Moskowski), pianoforte solos by Mark Hambourg; H.M. the King's Speech at the opening of the Naval Conference (No. RB. 3290, 3s.); "La Muette de Portici" Overture (Auber), played by the Royal Belgian Guards Band; "La Siesta" and "The Grasshoppers Dance" (Bucalossi), played by the London Palladium Orchestra, conducted by Richard Crean; "Temple Bells" and "Less than the Dust" ("Four Indian Love Lyrics"—Woodforde-Finden), played on a cinema organ by Leslie James; "Fantasia and Fugue in G Minor," played on a grand organ by G. D. Cunningham; "Suite Gothique," played on a grand organ by Reginald Goss-Custard; Mozart's "Menuet in D" and "Caprice No. 13" (Paganini), violin solos by Arthur Catterall; "Le Coq d'Or" and "May Night" Overture (Rimsky-Korsakov), performed by the London Symphony Orchestra, conducted by Albert Coates; and wonderfully realistic recordings of last year's Aldershot Command Torchlight Tattoo.

. . .

"The Rio Grande," issued recently by Columbia on two twelve-inch records, represents an imaginary picture of gay life in a tropical port. It is performed by the Hallé Orchestra, conducted by Sir Hamilton Harty (who plays the pianoforte solo), a chorus, and the St. Michael Singers. The work, by Constant Lambert, was inspired by the poem of the same name by Sacheverell Sitwell. "La Tosca," the ninth opera issued by Columbia in complete form, is contained on fourteen twelve-inch records, which are supplied in an album for a total outlay of £3 7s. 6d., or singly at 4s. 6d. per disc. An English prose translation by Herman Klein is supplied with the complete set of records. The music is performed by the Milan Symphony Orchestra, conducted by Cav. Lorenzo Molajoli, and the artists include Bianca Scacciati, Alessandro Granda, and Enrico Molinari. Other new recordings by Columbia are: "Scheherazade" Suite, played by the Paris Conservatoire Orchestra, under Philippe Gaubert; Liszt's "Rhapsody No. 2," played by the Queen's Hall Orchestra, conducted by Sir Henry J. Wood; "Dance of the Hours" (from "La Gioconda"), by Ponchielli, played by the Milan Symphony Orchestra; "Caprice Viennois" (Kreisler) and "Ave Maria" (Schubert), played by Naoum Blinder, the Russian violinist; Schubert's "Concerto in A Minor," for 'cello (played by Gaspar Cassadó) and symphony orchestra, conducted by Sir Hamilton Harty; Tschaikovsky's "Symphony No. 4," rendered in the Amsterdam Concert Hall by Willem Mengelberg and his Concertgebouw Orchestra; "Salut d'Amour" (Elgar) and "For You Alone" (Geehl), played by Albert Sandler and his Orchestra; "Estrellita" and "From the Canebrake," violin solos by Albert Sammons; "The Fourth Form at St. Michael's," humorous descriptive sketch by "Will Hay and his Scholars"; and humorous numbers by Billy Bennett, who gives "If Winter Comes" and "The Detective."

When illustrating the mechanism of the Lightning "Zip" Fastener, in our issue of Feb. 15 last, we were unaware that the patents of this remarkable invention are held by Imperial Chemical Industries, Ltd., of Millbank, London, S.W., and that it is made by their subsidiary company, Lightning Fasteners, Ltd., at Witton, Birmingham. We are glad of an opportunity to give the credit due to British manufacturers in this matter. New developments of the "Zip" fastener, it may be added, are that it is now sold in lengths to the public through retail establishments, and that an open-ended type has been devised which can be fitted to garments, such as golf jackets, and so on.

Prince George has shown his interest in the advertising profession in a most practical manner, by consenting to be present at the annual festival of the National Advertising Benevolent Society, on Friday, March 28, at the Connaught Rooms, London, when the President of the Society, Sir Gomer Berry, Bt., will preside. During the sixteen years since the late Lord Northcliffe founded the Society some 3350 men, women, and children have been assisted through periods of misfortune. With the large growth of advertising in recent years, appeals to the Society by those in need of financial help are naturally increasing.



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MARINE CARAVANNING.—LXXIII.

By Commander G. C. E. Hampden, R.N.

SEVERAL British speed-boat builders have told me that, though they would like to produce the all-British boat, the absence of engines made in this country that can compete in power, weight, and price with those from America forces them to market the Anglo-American boat. There are, of course, several of the desired power (approximately 100 h.p.) to choose from that are British, but they are said to be neither lighter nor cheaper than some of the American productions. There appear to be sound reasons for this state of affairs, namely, that engines in this country are designed for use in heavy motor-cruisers and utility boats rather than for speed-boats. In other words, British manufacturers have small faith in the future of high-powered speed-boats of the American type. If this is really their opinion it is interesting, and shows that they think that the history of the motor-car industry will be repeated.

America, with her cheap petrol, has always favoured large engines in her cars, whilst this country has concentrated on small high-efficiency types having low consumption and running costs. If this is repeated in the case of boats, it will be welcomed by every owner. There are no technical or financial reasons against it, but it entails the use of "stepped" hulls rather than the "stepless" or hard chine variety. The former are, of course, more expensive to build, but, as they can attain the same speed with smaller engines, the cost of a complete boat need not be greater. On a power-weight basis, for example, a well-designed "stepped" hull will attain 41 knots on 26 lb. per h.p., and the average "stepless" boat only 26 knots on the same weight per h.p. This has been recognised by the British Power Boat Company, who build a fast and successful standard boat that has a sports model 9-h.p. engine. Such craft are the British reply to America, for not only do these vessels cost less than those from America, but their running costs are smaller. The latter point is most important, for speed on the water above certain limits is expensive, and rises out of all proportion as each extra knot is added. It can be reduced only by careful design of the hull coupled with highly-efficient engines. The only alternative open to the frugal-minded is to be satisfied with 20 knots for skimming boats and 10 knots for displacement craft.

This applies to cruisers also, and there are indications that the fact is recognised by various builders. It is very pleasant to own a 40-ft. motor-cruiser, but, as few can afford the initial cost and the price of 4 to 6 gallons of fuel per hour, the question arises as to the most suitable vessel for the vast majority of persons in these days of expensive petrol and heavy taxation.

I know of several firms who have built boats for this market that will be on sale in a few weeks. They are nearly all a fraction under 20-ft. long, in order to pass the Thames locks for 9d. instead of 1s. 6d., and they have a beam of approximately 6 ft. They are complete little "floating homes" for three persons, and will sell, together with all accessories and domestic requirements, for about £200, either for cash or on the deferred system. They are not toys, for some of them are capable of long coastal voyages in the summer, and can cross under their own power to France and the Continental inland waterways. Some rely solely on their small engine, such as a "Baby" Austin, to drive them, whilst others have sails and a centre-board, in addition to a small engine and electric light. The speed of these midget vessels when under power varies from 6 to 8 knots, and the running costs are absurdly low in consequence, and become more so when the saving on hotel expenses is considered. Such craft should find a ready market this summer.



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Even to those who are not interested in model boats I can warmly recommend "Model Power-Boats," by Edward W. Hobbs, which has recently been published by Messrs. Cassell and Co. Though it deals with model-boat building, it incidentally explains, very clearly, those matters connected with stability of vessels and the power required to drive a hull at a given speed. It contains much information in addition that should be of use to anyone who owns a boat, however small, and especially to those who contemplate designing their own craft.

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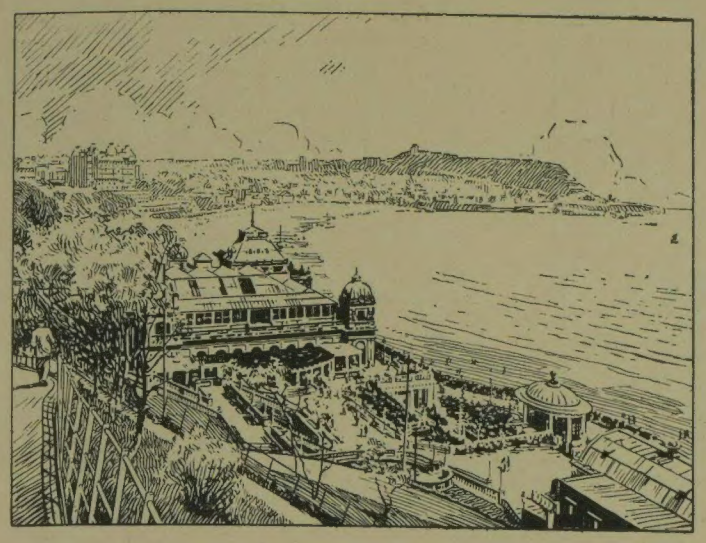
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OZONE AT HASTINGS.

(French Defence.)

WHITE (E. Kipke)	BLACK (H. O. Schmidt.)
1. PK4	PK3
2. PQ4	PQ4
3. KtQB3	Kt KB3
4. BKKt5	BK2
5. PK5	KKtQ2
6. PKR4	PQR3

This reply to Alekhin's attack seems the best choice of a bad lot. If 6. —— B×B; 7. P×B, Q×P; 8. KtR3, with a good game.

7. QKt4	PKKt3

Bogoljubow recommends KB1.

8. KtB3	PKR4 ?

A poor move, driving the Queen to a better square.

9. QB4	B×B
10. Kt×B	QK2
11. RR3	KtQB3
12. RB3	KtQ1
13. Castles	PQB4
14. P×P	Kt×BP
15. PQKt4	KtQ2

Black's thirteenth move was useless with his KB off the board, and White begins a remarkable sacrificial combination.

16. R×P	Castles

Not 16. —— P×R, because of

WHITE (E. Kipke.)	BLACK (H. O. Schmidt.)
17. Kt×QP, QB1; 18. KtB7ch, KK2; 19. QQ4 !	
17. R×Kt	B×R
18. QKtK4	BB3
19. KtB6ch	KKt2
20. Kt×RPch !	P×Kt
21. Kt×KPch !	Q×Kt

If P or Kt×Kt; 22. RKt3ch, and 23. BQ3 follow.

22. RKt3ch	QKt5

If 22. —— KR1; 23. BB4 drives the Q from the rank for QR6.

23. QB6ch	KKt1
24. R×Qch	P×R
25. QKt5ch	KR1
26. QR6ch	KKt1
27. BQ3	PB4
28. P×P *e.p.*	R×P

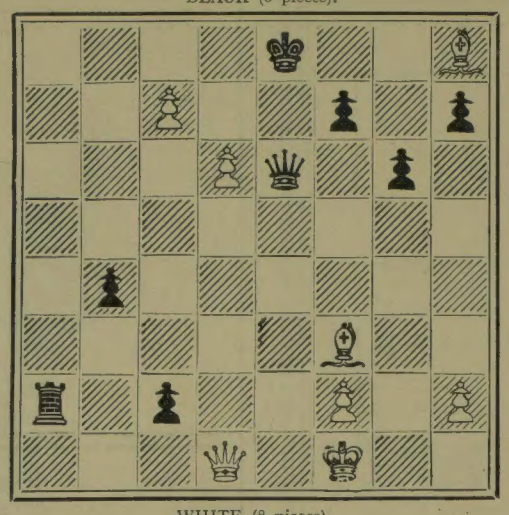
Not 28. —— RB2, because of BB4 pinning the R for mate on Kt7.

29. Q×R	B×P
30. PR5	RB1
31. PR6	Black resigns.

Played with true *joie de vivre* by Mr. Kipke.

GAME PROBLEM No. XL.

BLACK (8 pieces).



WHITE (8 pieces)

[In Forsyth Notation: 4k2B; 2P2p1p; 3Pq1p1; 8; 1p6; 5B2; r1p2P1P; 3Q1K2.]

White to play and win.

This is from a game which won a brilliancy prize. Black had just played PB7, and White replied BB6 check, by which he secured a draw. He could have won, and thus have avoided sharing the prize; in fact, he has two alternatives to BB6, which we think secure the win. Can our readers find either or both?

SOLUTION OF GAME PROBLEM No. XXXVIII.

[r1bk3r; pp5p; 2sS4; 3S2qs; 2Kbppp1; P7; 1PP1B1P1; R1BQ3R; mate in nine.]

A correspondent thinks this must be an artificial position, as all the pieces are still on the board and Black's "attitude" is extraordinary! However, it is the state of affairs after Matschego had made his seventeenth move, and Falkbeer finished him off as follows:

17. — Q×Ktch; 18. K×Q, KtB3ch; 19. KB4, BK3ch; 20. KKt5, PR3ch; 21. KR4, PKt4ch; 22. Kt×P(best), P×Ktch; 23. K×P, RR4ch; 24. K×Kt, BQ4ch; 25. KQ6, KtK1mate.

In this game Falkbeer played the orthodox defence of 3. —— PKKt4; and it could not have been this game which led him to invent the defence 3. —— PQ4, which bears his name.

CORRECT SOLUTIONS OF PROBLEM No. 4062 from J S Almeida (Bombay), Reg. B Cooke (Portland, Me.), J W Smedley (Brooklyn), A Carington Smith (Quebec), and John Hannan (Newburgh, N.J.); of No. 4063 from W G Van Doren (Marysville, Cal.), J S Almeida (Bombay), A Carington Smith (Quebec), J W Smedley (Brooklyn), H Richards (Hove), and John Wagstaffe (Barnsley); of No. 4064 from E G B Barlow (Bournemouth), John Wagstaffe (Barnsley), Julio Mond (Seville), H J Rich (Crowthorne), H Richards (Hove), L W Cafferata (Newark), Rev. W Scott (Elgin), E J Gibbs (East Ham), T K Wigan (London), M Heath (London); and of No. 4065 from L W Cafferata (Newark), John Wagstaffe (Barnsley), H J Rich (Crowthorne), H Richards (Hove), E G B Barlow (Bournemouth), and John Hunter (Manchester).

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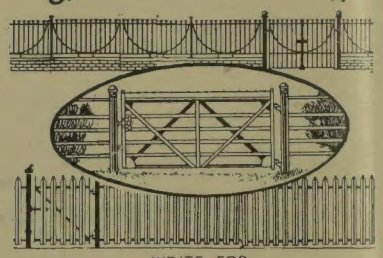
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